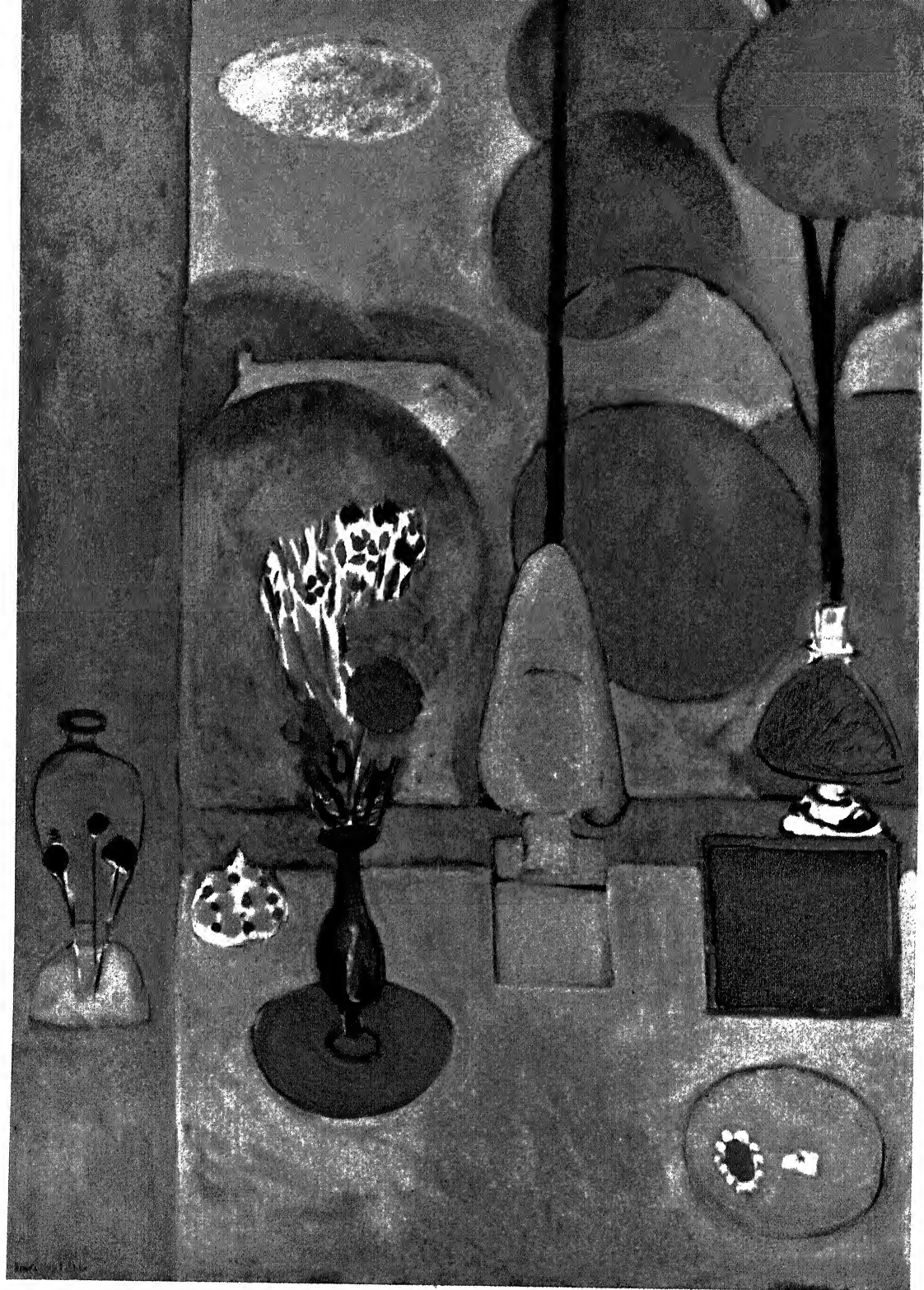


# ART IN PROGRESS

*Color frontispiece: Henri MATISSE: The Blue Window. c.1912. Oil, 51½ x 35¾". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.*







# **art in progress**

**A SURVEY PREPARED FOR THE FIFTEENTH ANNIVERSARY OF  
THE MUSEUM OF MODERN ART, NEW YORK**

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\* On duty with the Armed Forces.

## ACKNOWLEDGMENTS

The President and Trustees of the Museum of Modern Art wish to extend their grateful acknowledgment to the lenders to the *Art in Progress* exhibition whose names appear on pages 218, 230, 233, 235 and 239, and to express special thanks for the invaluable counsel and collaboration of the following:

Jere Abbott; Philip Rhys Adams; David Aldrich; Miss Inés Amor; Egmont Arens; Mrs. Florence Paull Berger; Peter Blake; Dr. Charles A. Breskin; Charles Burchard; Mrs. Ernestine Fantl Carter; A. F. Clark; Henry Clifford; W. G. Constable; Miss Mary I. DeWolf; Miss Louisa Dresser; Carleton V. Earle; G. H. Edgell; William N. Eisendrath; Robert D. Feild; Edward W. Forbes; Mrs. Juliana Force; Joseph T. Fraser, Jr.; Miss Peggy Guggenheim; Vahan Hagopian; George Heard Hamilton; Bartlett H. Hayes, Jr.; Horace H. F. Jayne; Fiske Kimball; A. Lawrence Kocher; Richard S. Lowell; Joseph E. Lowes, Jr.; William H. Miller, Jr.; William M. Milliken; Charles Nagel, Jr.; Karl Nierendorf; John O'Connor, Jr.; Carlos Pellicer; Duncan Phillips; Miss Harriet Raymond; Baroness Hilla Rebay; Daniel Catton Rich; Andrew C. Ritchie; Xanti Schawinsky; Mrs. Alice M. Sharkey; Walter H. Siple; Benjamin H. Stone; Francis Henry Taylor; W. R. Valentiner; Hudson D. Walker; John Weber; Harry Wehle; Miss Beatrice Winser; Mrs. Eva Zeisel and to John Dewez for special assistance.



# FOREWORD

Twice before, in 1934 and 1939,<sup>1</sup> the Museum of Modern Art has invited its members and the public to a general survey of the living arts and a cross-section of its own various activities. This is its fifteenth anniversary. In that time the arts have altered and evolved as the free spirit of man must do; the interests of the Museum and the taste of the people have broadened and changed, as former inspirations have waned and new men and new visions have appeared. But in general the good will and the principal intentions of the founders of the Museum have been strongly vindicated by the increasing acceptance of the works of living artists, by the success of the Museum's exhibitions in New York, throughout the nation and in many foreign countries, by the demand for its publications, and by the use that is made of its library.<sup>2</sup>

This volume and the international exhibition which it will serve to commemorate—the largest in the Museum's history—survey the course of the fine and useful arts in the modern half-century,<sup>3</sup> their basic traditions and new trends, and the extension of the Museum's activities from 1929 to 1944.

It has never been the policy of the Museum to set up and adhere to any fixed charter or constitution exactly governing its services to the public. For one thing, there is an inevitable and vital ambiguity even in the name of the Museum of Modern Art. A museum, strictly speaking, is a repository of possessions of certain value and presumably permanent interest. Enriched soon after its foundation by the Lillie P. Bliss bequest, and amplified in due course by other generous benefactors, the Museum is proud of its collections, magnificently increasing from year to year.

But it has never been its intention to become solely a treasure-house of the arts. The word museum only partially defines the purpose of its founders and supporters and only partially characterizes its activities. The word modern has two legitimate meanings: the

<sup>1</sup> Fifth Anniversary Exhibition, *Modern Works of Art*, 1934. Tenth Anniversary Exhibition, *Art in Our Time*, 1939.

<sup>2</sup> The Museum has held 257 exhibitions in New York, arranged 2655 showings of its circulating exhibitions elsewhere, and published 90 books of which 274,000 copies have been sold, exclusive of the 173,000 copies distributed to members. The library has more than 10,000 volumes and 7000 slides.

<sup>3</sup> The Architecture section which is restricted to recent American achievement; and the Poster Section which is limited to the past twenty years are exceptions.

strict one of chronology and a more descriptive one applicable to the progressive forms of art which, with few exceptions, have been the subject of its exhibitions. These fall into four categories: (1) one-man exhibitions; (2) exhibitions devoted to a particular modern movement, such as *Cubism and Abstract Art* and *Fantastic Art and Surrealism*; (3) survey exhibitions, such as *Indian Art of the United States*, *Twentieth Century Portraits* and *Modern Drawings* and (4) public affairs exhibitions, educational displays undertaken, for the most part, as wartime activities, such as *Road to Victory* and *Airways to Peace*.

An assertion of good will toward all those who create and enjoy modern art and a plain statement of faith in the free evolution of its ideals and the progression of its esthetics and techniques seem appropriate upon this anniversary occasion. No one connected with the Museum of Modern Art feels any prejudice or fanaticism for or against any branch or aspect of the progressive arts of our time. To the best of its collective ability and the extent of its resources, by means of its collections, its exhibitions and its publications it endeavors to minister to the enjoyment of contemporary painting, sculpture, graphic art, architecture, industrial design, theatre and dance design, photography, and the films, and to be helpful to those whose task or pleasure it may be to study them. It does not propose to be the final arbiter of the relative importance and accomplishment of the various schools of thought about art, or of the different conceptions of modern beauty. Neither is it a complacent repository of established values. It is rather a center of artistic life, to indicate the inspiration of the vigorous protagonists of the living arts and to clarify the beliefs and sensibilities which animate them.

# PAINTING AND SCULPTURE

This exhibition is devoted to the period which has always been the Museum's concern—the late 19th and the 20th centuries. We have tried to include works both of fulfillment and of promise: works widely recognized as masterpieces of modern art; and works by younger artists of rising power and authority. In neither category is the representation comprehensive, but we hope that in both it will be found pleasurable and rewarding.

We have placed no special emphasis on art produced within the past fifteen years. Art is traditionally long, and there is no indication that the great painting and sculpture created between roughly 1880 and 1929 have lost their capacity to inspire and instruct contemporary artists. And though the past fifteen years have been rich in innovation, they have not constituted a separable epoch in art—at least not one which may be defined so soon. Yet these have been years of extraordinary individual accomplishment. Since 1929 some of the pioneers of modern art have shown increasing vitality, many of the younger men have exchanged notice for fame, and deservedly.

The plate section which follows is intended as a picture book rather than as a guide to the development of modern art by schools and tendencies. Nevertheless, artists have been grouped according to basic sympathies, under subtitles which should be broadly construed. Thus "Expressionism" is used in its psychological and also in its decorative sense. "Surrealist" is applied to men whose work falls within the wider orbit of the term as well as to artists now or once identified with the Surrealist movement.

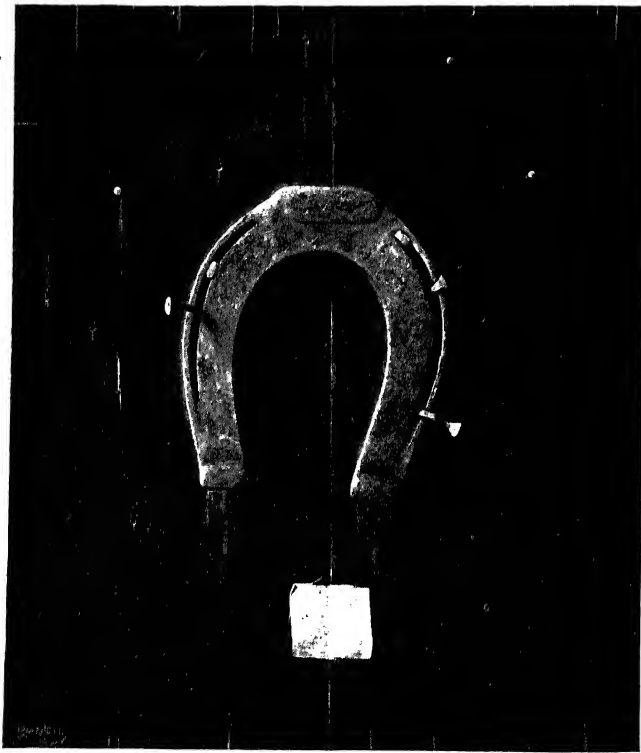
A majority of the paintings have been borrowed, first because many of the major pictures in the Museum Collection have been more or less continuously on view, and second because an extensive exhibition of the Collection is planned for next year. The exhibition's content has been affected by the difficulties of wartime transportation, which have made it impossible to borrow a number of key paintings. Under such conditions, we have not attempted to borrow large pieces of sculpture, but have drawn upon our own Collection, unrivaled in the field of contemporary sculpture.

Wherever possible the leaders of 20th century art have been represented by the most forceful examples available. Though tenderness may be no less commendable than strength, calm than passion, grace than impact, it seems useful in these times of growing conservatism to reaffirm the vigor, daring and revolutionary fervor of those who led painting from the brilliant topsoil of Impressionism to rougher—and deeper—ground.

JAMES THRALL SOBY



Martin J. HEADE: *Rhode Island Landscape*. 1858. Oil, 20 $\frac{1}{4}$  x 32 $\frac{1}{4}$ ". Collection Stephen C. Clark.



William M. HARNETT: *Colossal Luck*. 1886. Oil, 26 $\frac{1}{8}$  x 22 $\frac{1}{4}$ ". Downtown Gallery.



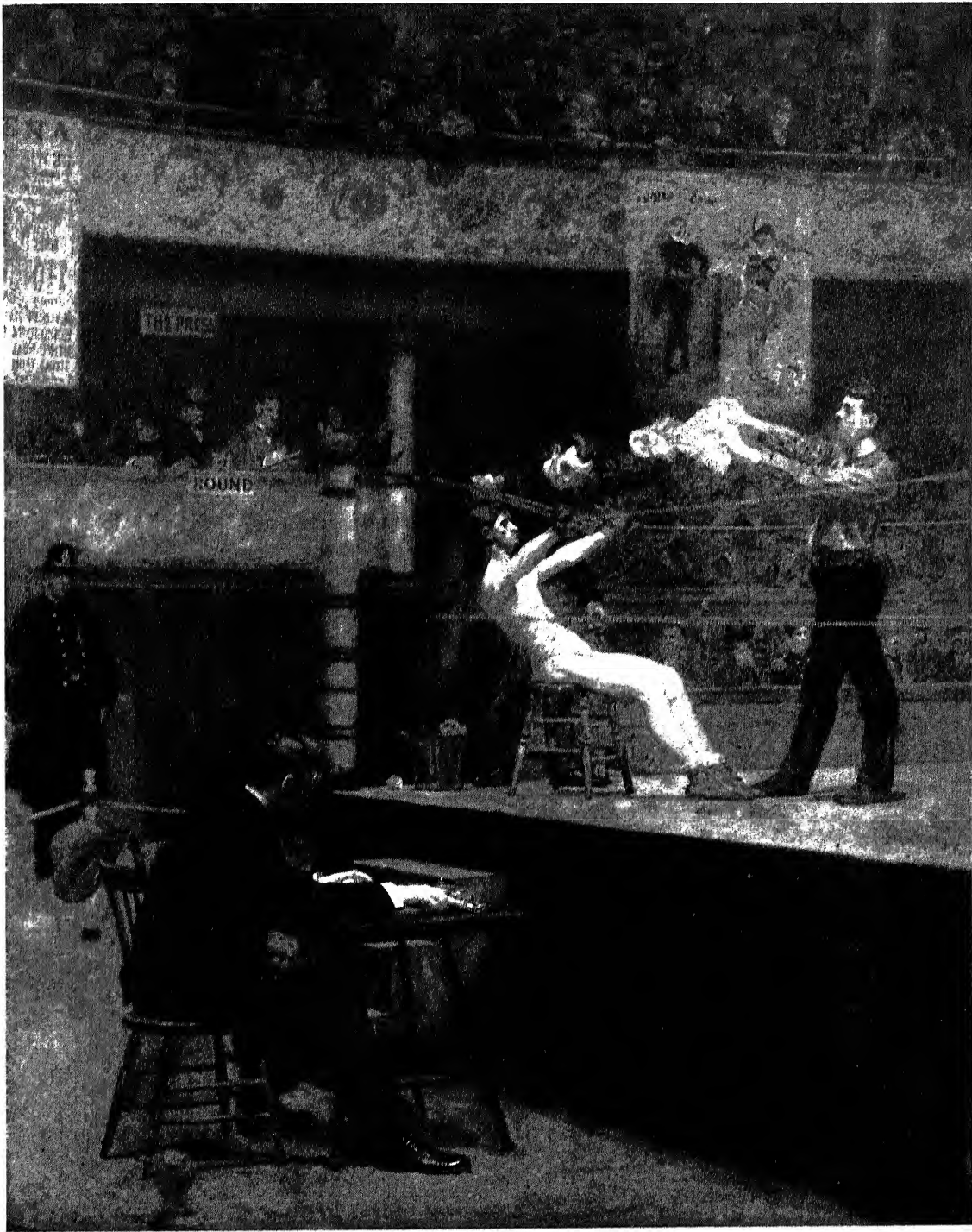
Winslow HOMER: *Croquet*. 1866. Oil, 19 x 30". Collection Stephen C. Clark.



HOMER: *The Fox Hunt*. 1893. Oil, 38 x 68". Pennsylvania Academy of the Fine Arts.



*Thomas EAKINS: Katherine. 1872. Oil, 62½ x 50". Collection Stephen C. Clark.*



Thomas EAKINS: *Between Rounds*. 1899. Oil, 50¼ x 40". Philadelphia Museum of Art.





*Albert Pinkham RYDER: Moonlit Cove. 1890-1900. Oil, 14 x 17". Phillips Memorial Gallery.*





*Pinkham RYDER: Pegasus. Oil, 12 x 11 $\frac{3}{4}$ ". Worcester Art Museum.*



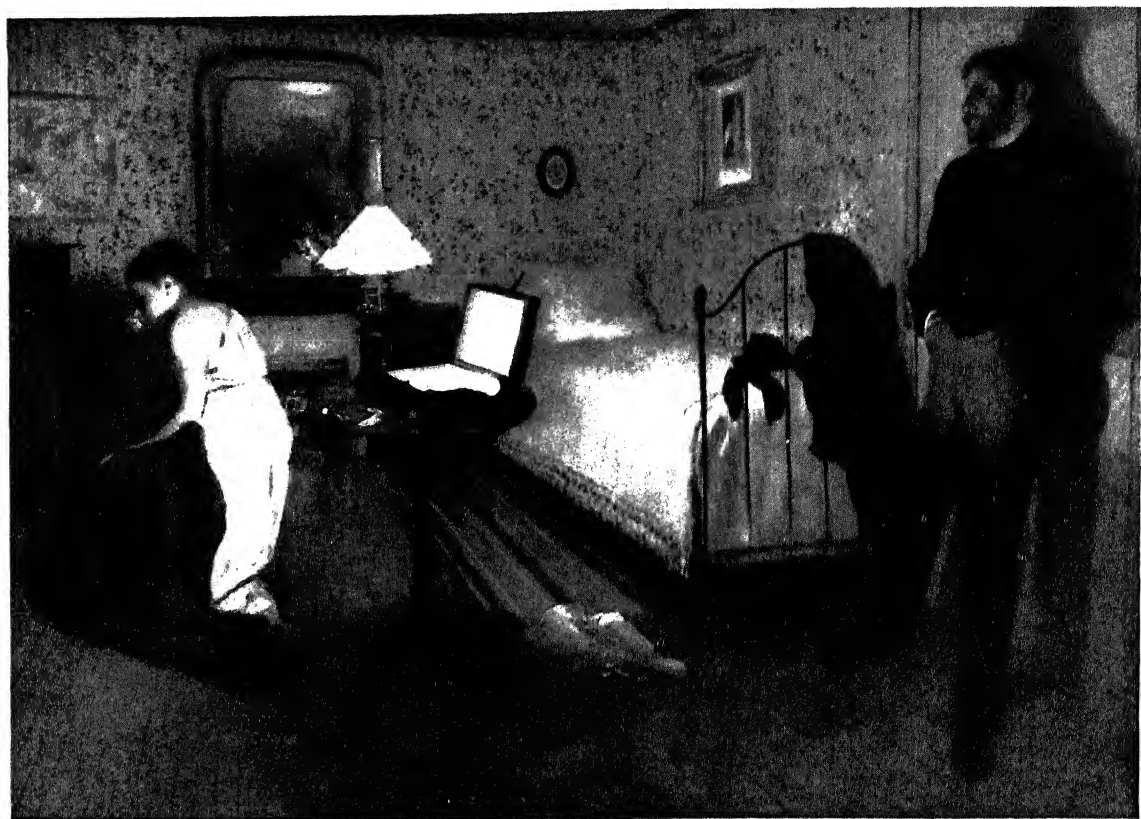
*James Abbott McNeill WHISTLER: Cremorne Gardens, No. 2. Before 1879. Oil, 27 x 53 $\frac{5}{8}$ ". Metropolitan Museum of Art.*



*WHISTLER: The Little Rose of Lyme Regis. 1895. Oil, 20 x 12 $\frac{1}{4}$ ". Museum of Fine Arts, Boston.*



Mary CASSATT: *Mother and Child*. 1890. Oil, 29 x 23½". Cincinnati Art Museum.



*Hilaire-Germain-Edgar DEGAS: Interior. 1875. Oil, 32 x 45½". Collection Lt. Henry P. McIlhenny, USNR.*

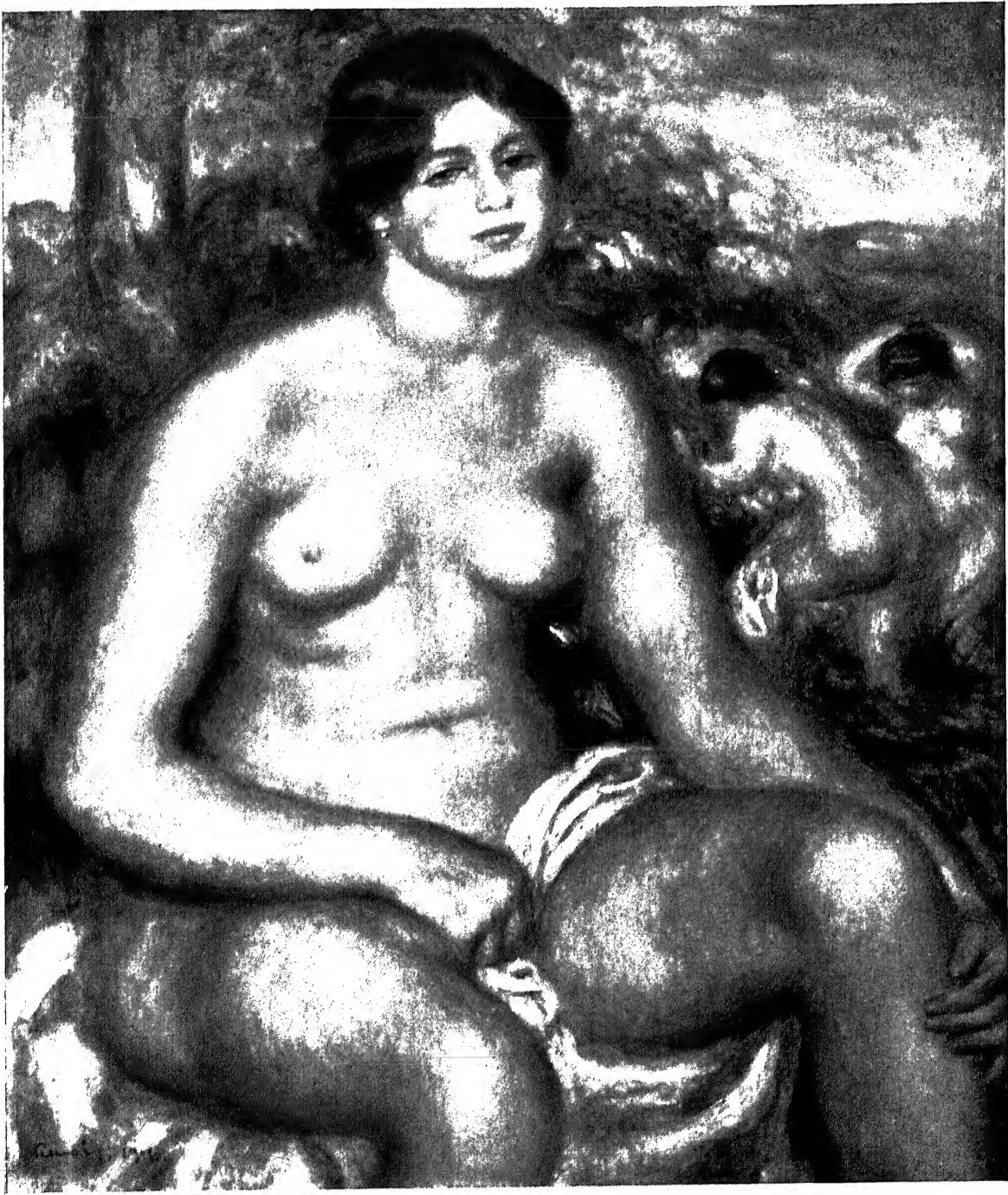


Germain-Eugène DELACROIX: *The Bath*. c.1905. Pastel,  $34\frac{5}{8} \times 30\frac{5}{8}$ ". Durand-Ruel, Inc.





Auguste RENOIR: *The Children of Catulle-Mendès*. 1888. Oil,  $63\frac{7}{8} \times 51\frac{1}{8}$ ". Wildenstein & Co.



Auguste RENOIR: *Seated Bather*. 1914. Oil, 32 x 26 $\frac{5}{8}$ ". Durand-Ruel, Inc.



Paul CÉZANNE: *Still Life with Primroses*. 1890-94. Oil, 38 x 45". Collection Mr. and Mrs. Sam A. Lewisohn.

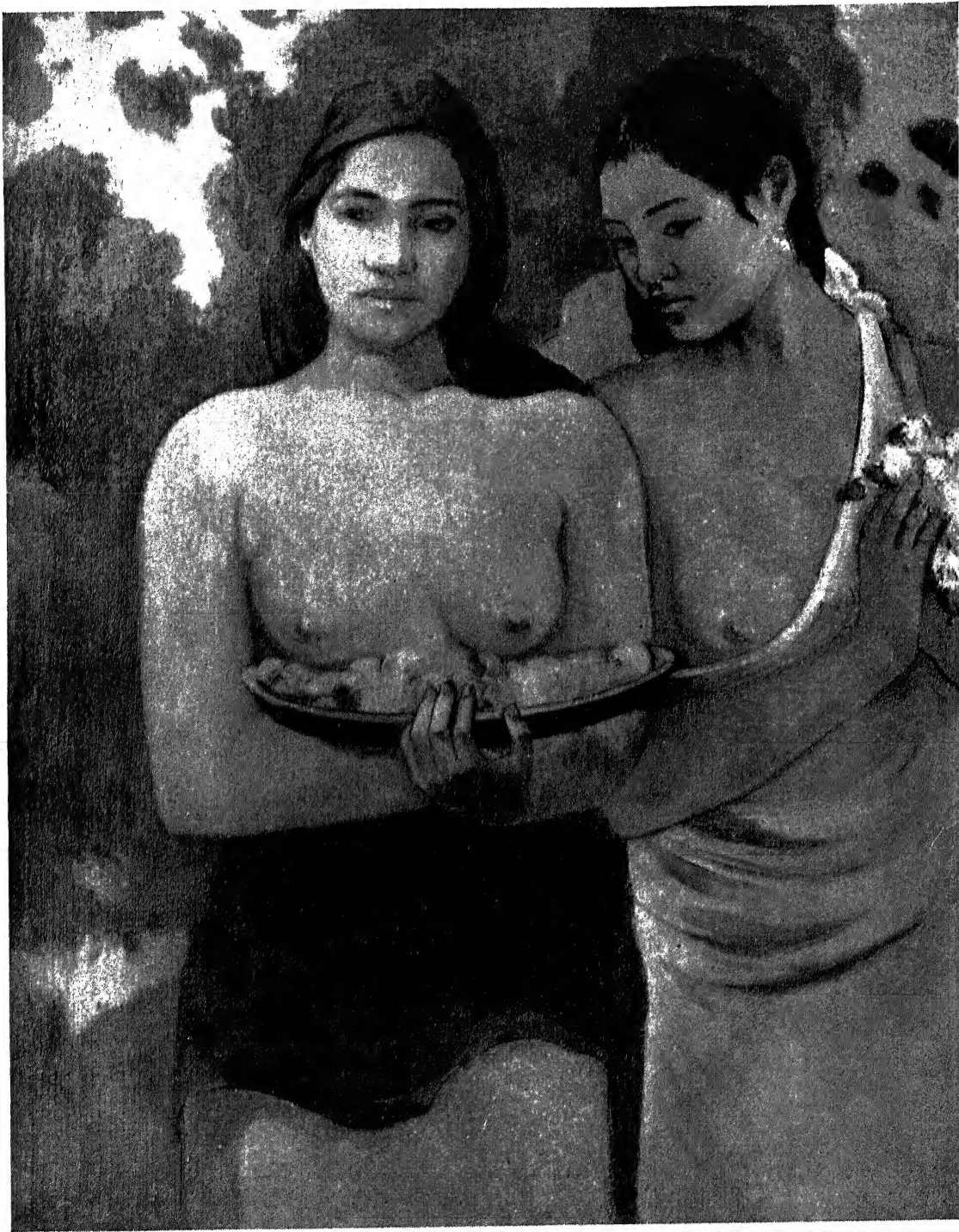




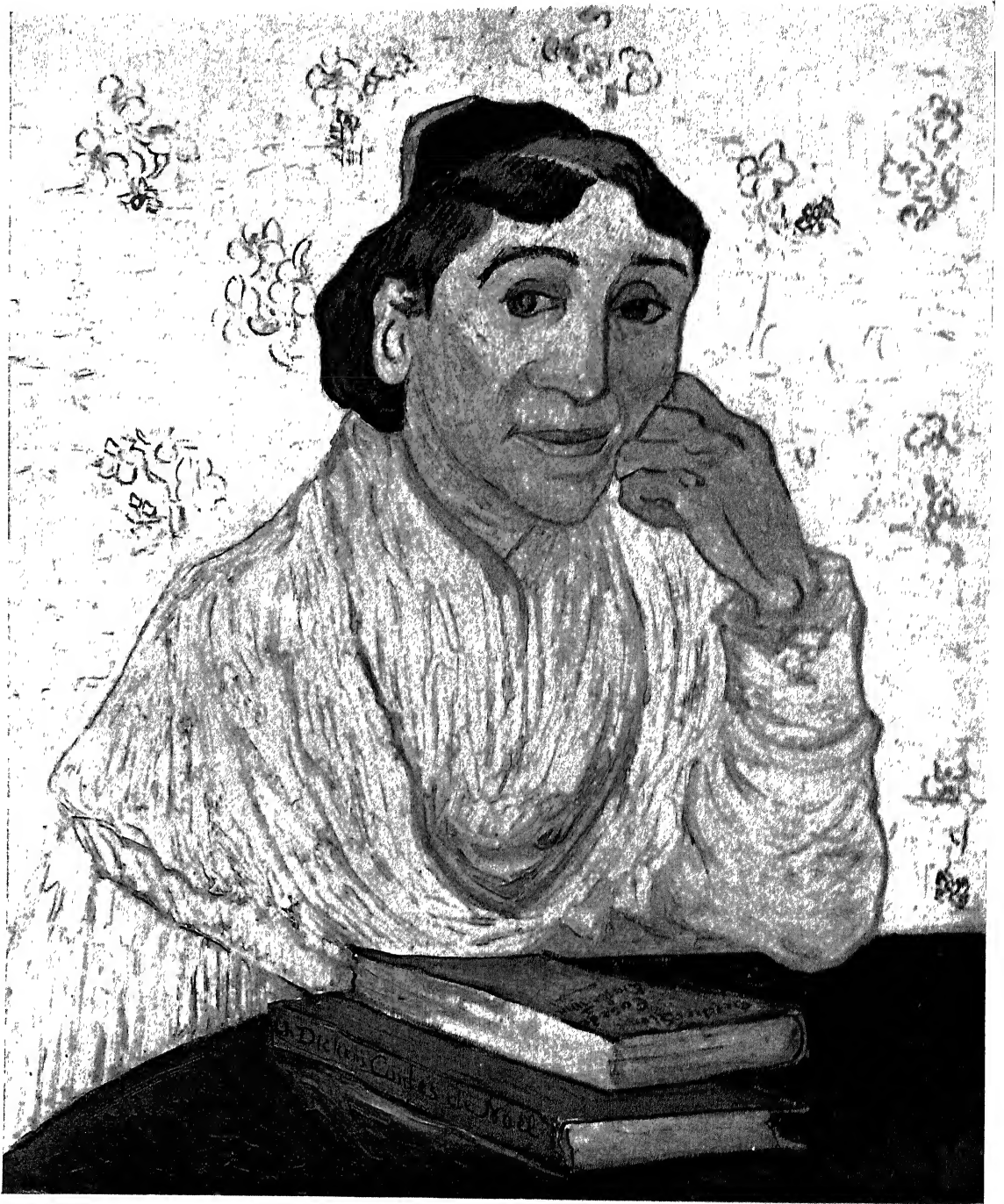
*Paul CÉZANNE: The Card Players. 1892. Oil, 25 $\frac{5}{8}$  x 32 $\frac{1}{2}$ ". Collection Stephen C. Clark.*



Paul GAUGUIN: *Brittany Landscape*. 1888. Oil, 28 $\frac{3}{4}$  x 36 $\frac{3}{8}$ ". Wildenstein & Co.



Paul GAUGUIN: *Tahitian Girls (Women with Red Mango Blossoms)*. 1899. Oil, 36 x 28". Collection William Church Osborn.



Vincent van GOGH: *L'Arlésienne* (after a drawing by Gauguin). 1888-89. Oil, 25 $\frac{3}{4}$  x 21 $\frac{3}{8}$ ". Collection Dr. and Mrs. Harry Bakwin.





Vincent van GOGH: *The Starry Night*. 1889. Oil, 29 x 36¼". Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.



Georges-Pierre SEURAT: *The Side Show (La Parade)*. 1889. Oil, 39½ x 59¼". Collection Stephen C. Clark.



Georges-Pierre SEURAT: *The First Version of Le Chahut*. 1889. Oil, 22 x 18¼". Albright Art Gallery, Buffalo.



*Henri de TOULOUSE-LAUTREC: La Goulue at the Moulin Rouge. 1891-92. Oil, 32 x 24¼". Collection Dr. and Mrs. David M. Levy.*





Henri ROUSSEAU: *The Dream*. 1910. Oil, 80 x 118½". Collection Sidney Janis.



Jean Édouard VUILLARD: *Interior at l'Étang la Ville*. 1893. Oil, 12½ x 14¼"  
Smith College Museum of Art.



Jean Édouard VUILLARD: *The Hessel Salon, rue de Rivoli*. 1901. Oil, 29 x 25".  
Collection Herman Shulman.



*Pierre BONNARD: Dinner Table and Garden. 1934. Oil, 49 x 52½". Solomon R. Guggenheim Foundation.*

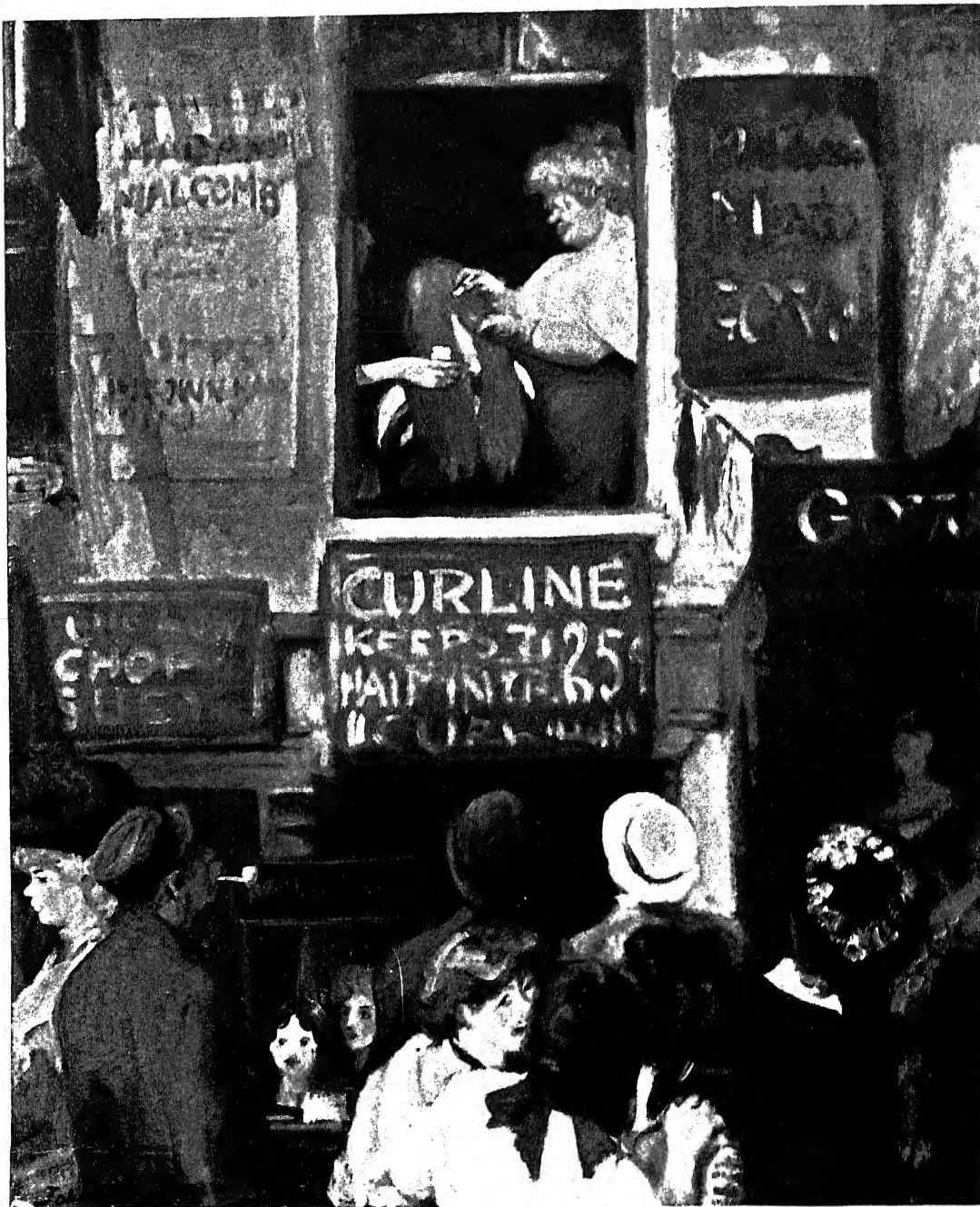


William J. GLACKENS: *Buen Retiro, Madrid*. 1906. Oil, 25½ x 32". Collection Mrs. William J. Glackens.





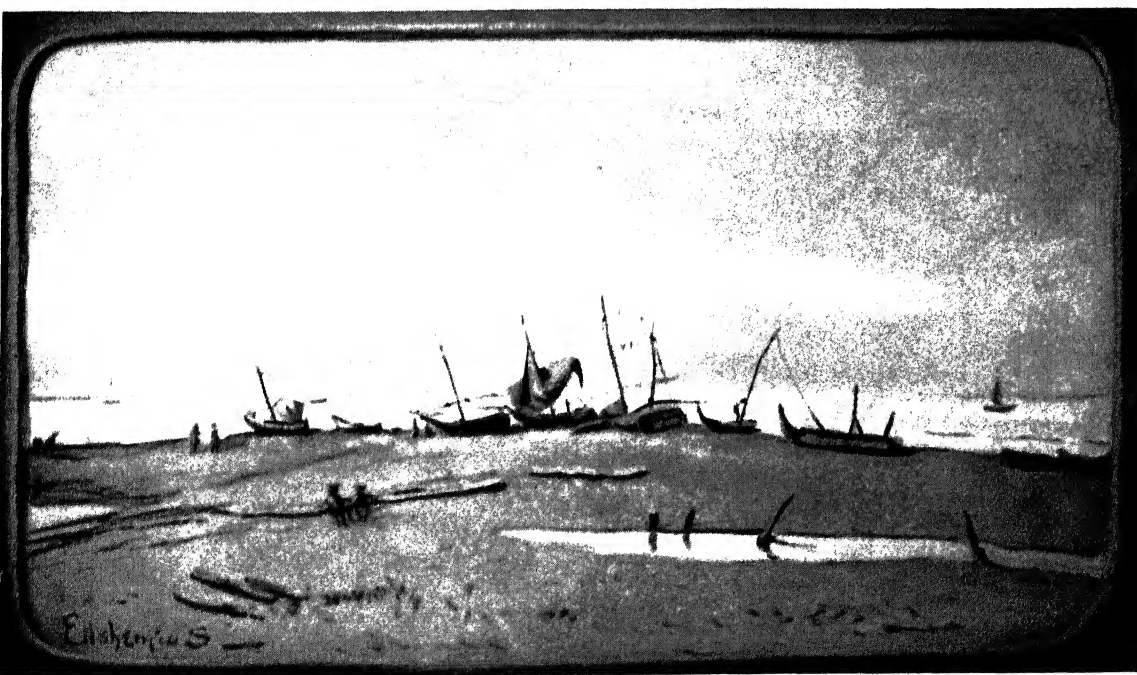
*Maurice PRENDERGAST: Low Tide, Beachmont. 1897. Watercolor, 18½ x 21⅝". Worcester Art Museum.*

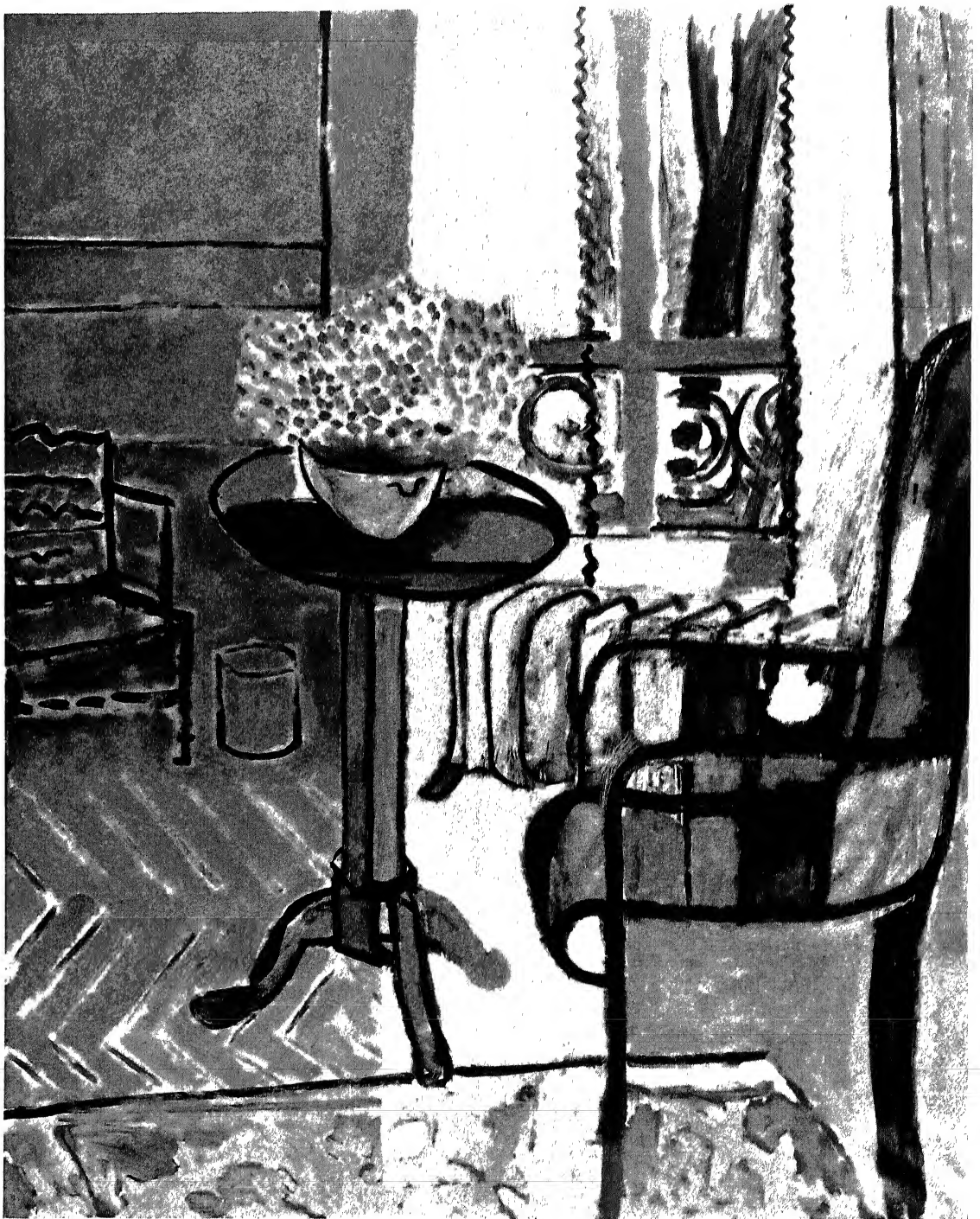


John SLOAN: *Hairdresser's Window*. 1907. Oil, 32 x 26". Kraushaar Galleries.

Opposite above: George Wesley BELLOWS: *Both Members of This Club*. 1909. Oil, 45 x 63". Collection Mrs. George Bellows.

Opposite below: Louis Michel EILSHEMIUS: *Malaga, Spain*. c.1915. Oil, 24½ x 40½". Collection Mrs. Lloyd Bruce Wescott.



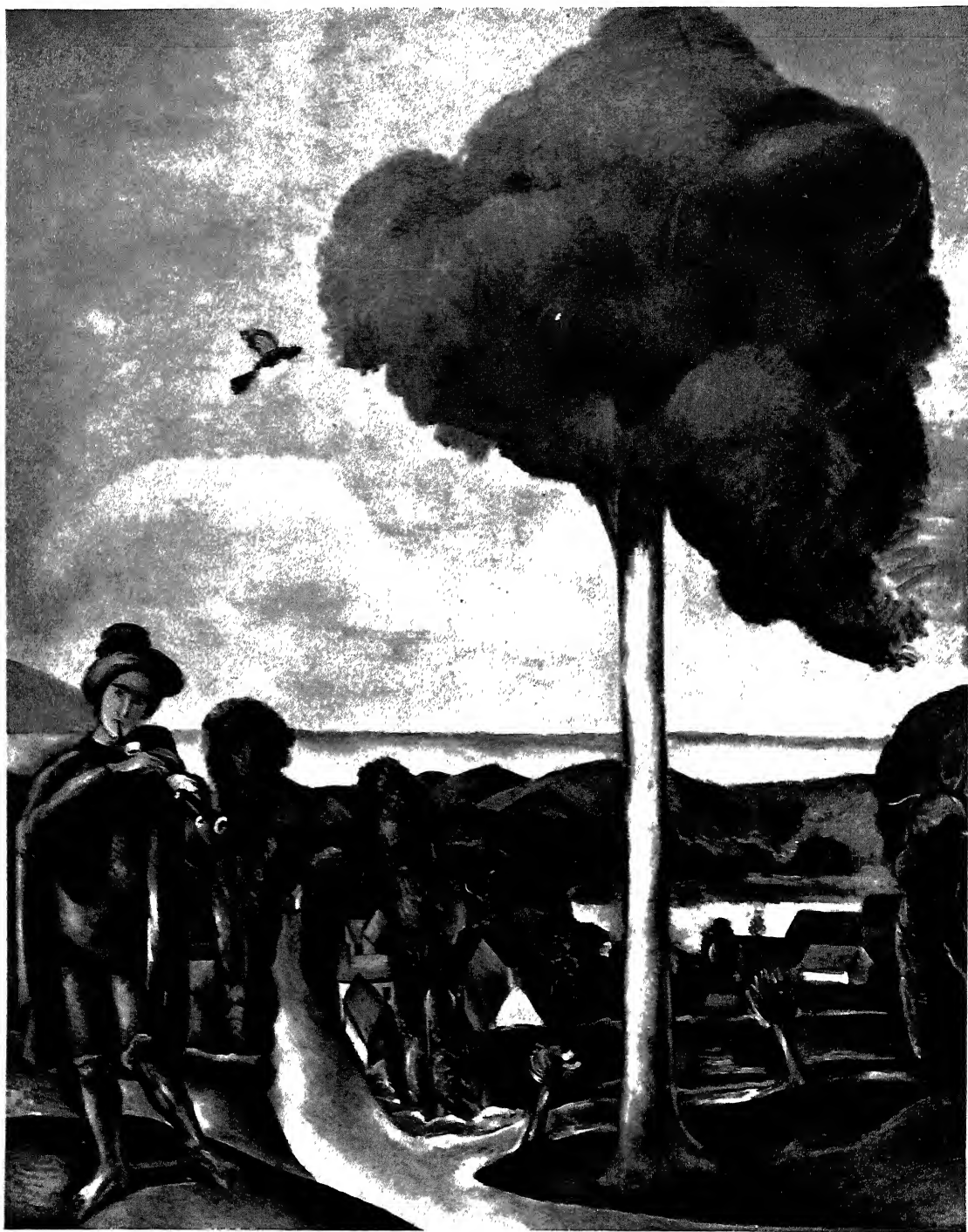


Henri MATISSE: *The Window*. 1916. Oil, 57½ x 45¾". Detroit Institute of Arts.





Henri MATISSE: *Odalisque with Tambourine*. 1926. Oil, 28 x 21". Private collection.



André DERAÏN: *The Bagpipe Player*. 1911. Oil, 72¾ x 59". Private collection.



Maurice UTRILLO: *Rue de Crimée, Paris*. c.1910. Oil, 28 $\frac{7}{8}$  x 39 $\frac{3}{8}$ ". Collection Henry Church, on extended loan to the Museum of Modern Art.



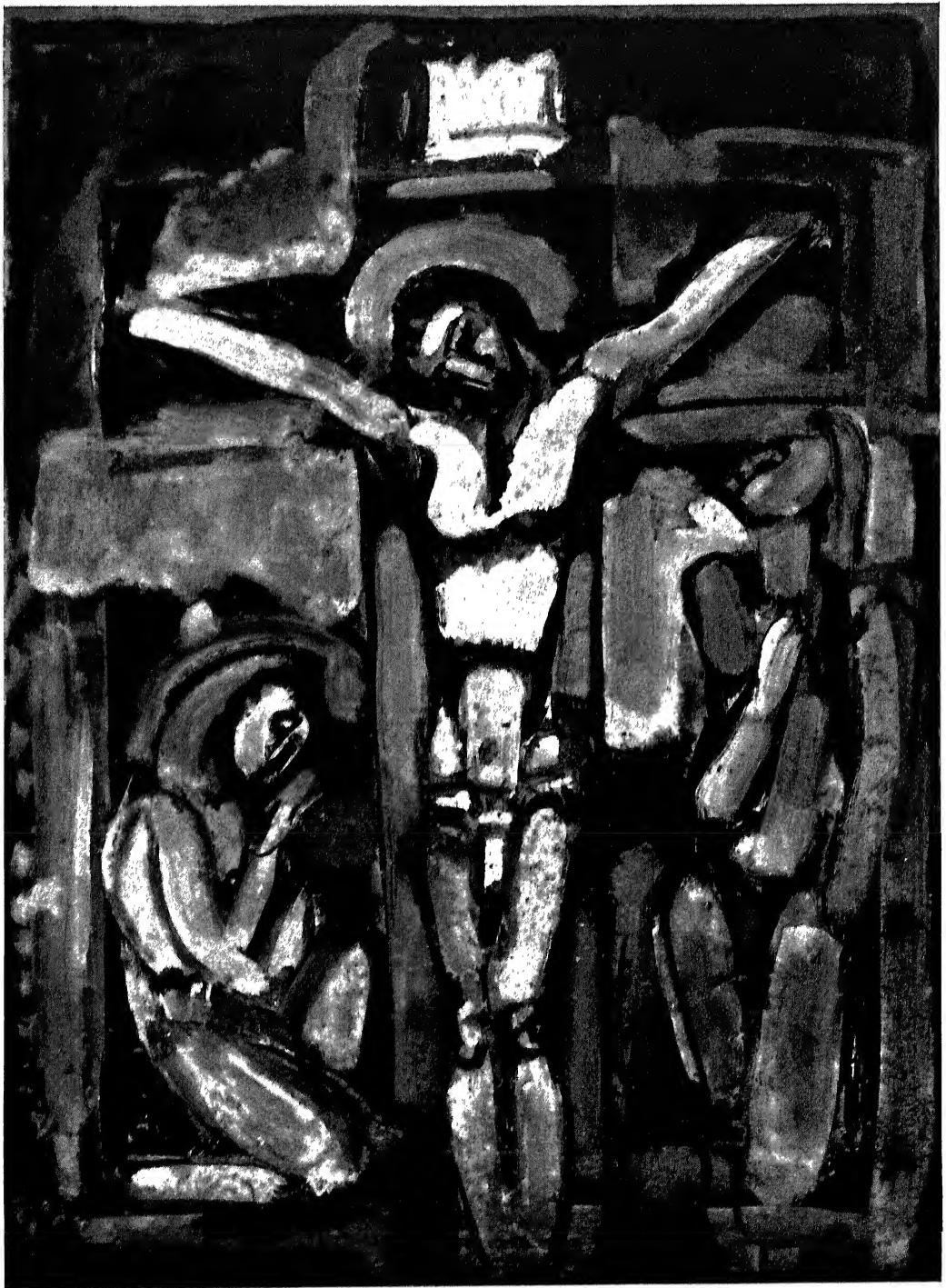
Georges ROUAULT: *The Old Clown*. 1917. Oil, 44¼ x 29¾". Collection Edward G. Robinson.

Color plate: ROUAULT: *Christ Mocked by Soldiers*. 1932. Oil, 36¼ x 28½". Museum of Modern Art.









Georges ROUAULT: *Crucifixion*. c.1918. Oil, 41 x 28 $\frac{3}{4}$ ". Collection Lt. Henry P. McIlhenny.



Amedeo MODIGLIANI: *Portrait of Jean Cocteau*. 1917. Oil,  $39\frac{3}{4} \times 32\frac{1}{2}$ ". Collection Billy Rose.





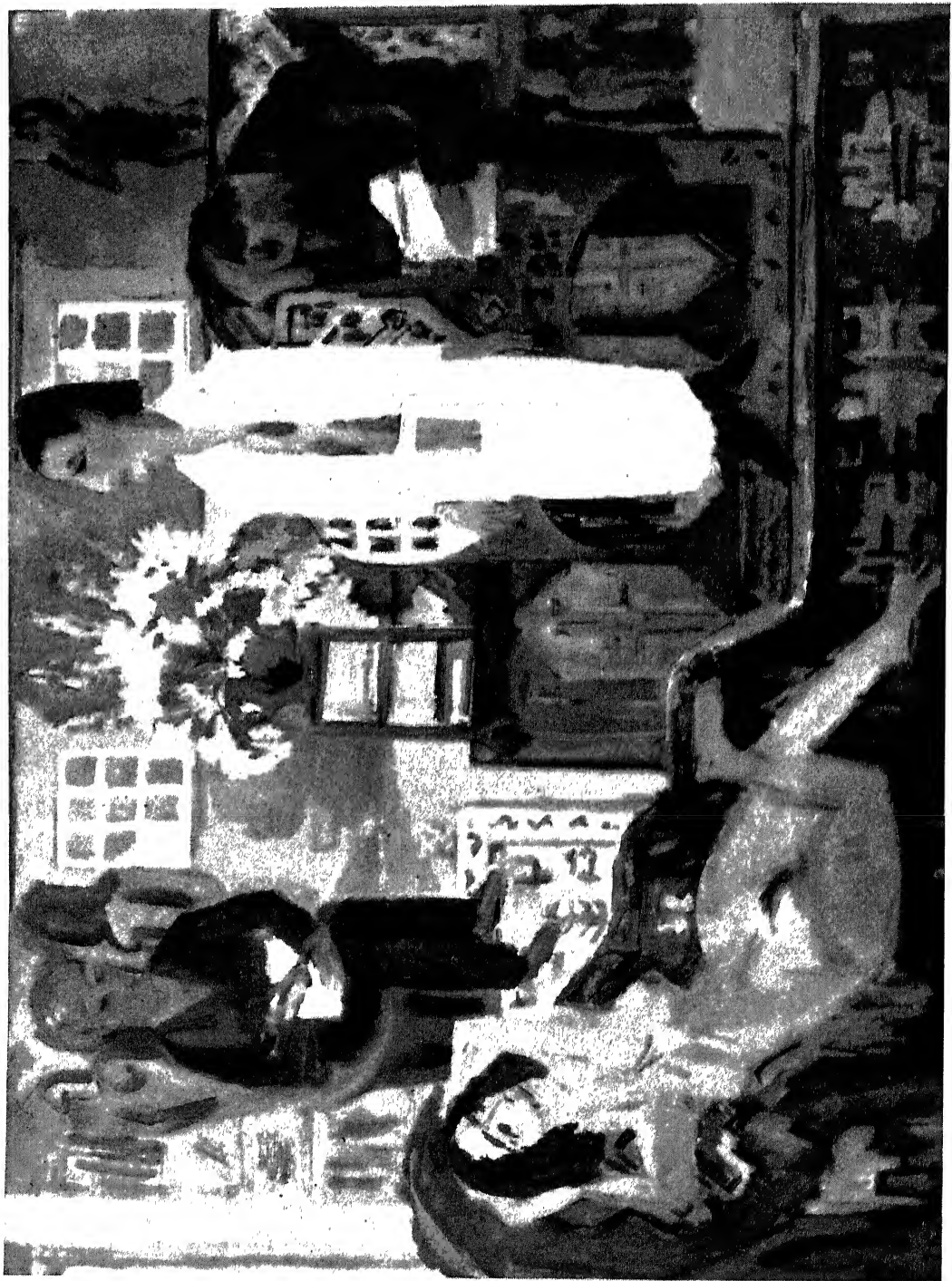
Chaim SOUTINE: *The Beef*. 1925. Oil, 55¼ x 42¾". Albright Art Gallery, Buffalo.



Wassily KANDINSKY: *Improvisation No. 30*. 1913. Oil, 43¼ x 43¾". Art Institute of Chicago.



Oskar KOKOSCHKA: *Harbor of Marseilles*. 1925. Oil, 28 x 38<sup>3</sup>/<sub>4</sub>". City Art Museum of St. Louis.



Ernst Ludwig KIRCHNER: *Modern Bohemia*. 1924. Oil, 50 x 66". Collection Curt Valentin.





Max BECKMANN: *Temptation*. 1937. Oil; triptych, center panel 80 x 68", side panels each 83½ x 39". Buchholz Gallery.



Max WEBER: *The Geranium*. 1911. Oil,  $39\frac{7}{8} \times 32\frac{1}{4}$ ". Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.

Color plate: John MARIN: *Lower Manhattan*. 1920. Watercolor,  $21\frac{7}{8} \times 26\frac{7}{8}$ ". Collection Philip L. Goodwin.





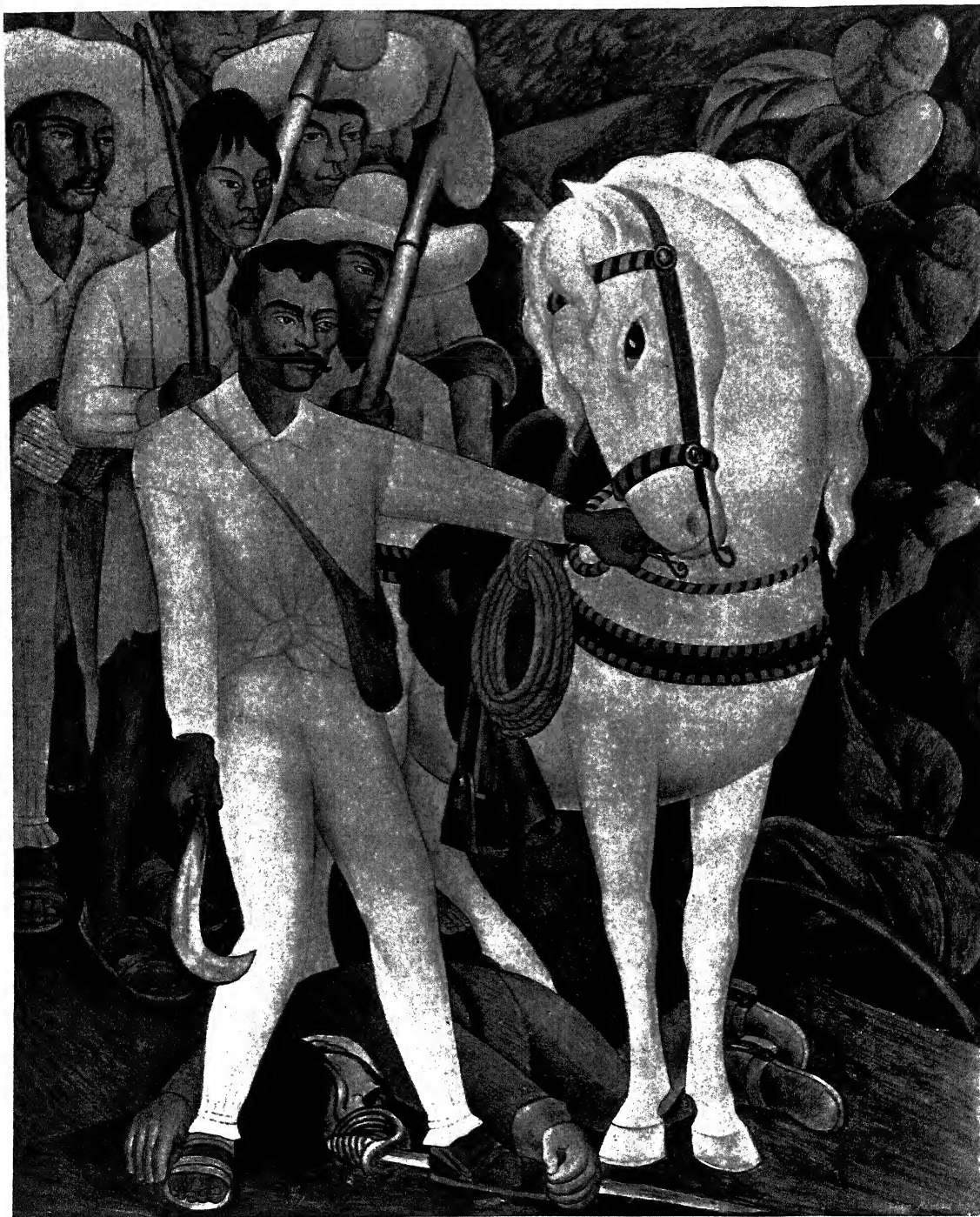




Jules PASCIN: *Socrates and His Disciples Mocked by Courtesans*. c.1921. Oil, 61¼ x 86". Museum of Modern Art, given anonymously in memory of the artist.



George GROSZ: *Noc-turne*. 1928. Watercolor, 18¾ x 26". Associated American Artists.



Diego RIVERA: *Agrarian Leader Zapata*. 1931. Fresco, 93 $\frac{3}{4}$  x 74". Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.





José Clemente OROZCO: *Zapatistas*. 1931. Oil, 45 x 55". Museum of Modern Art.

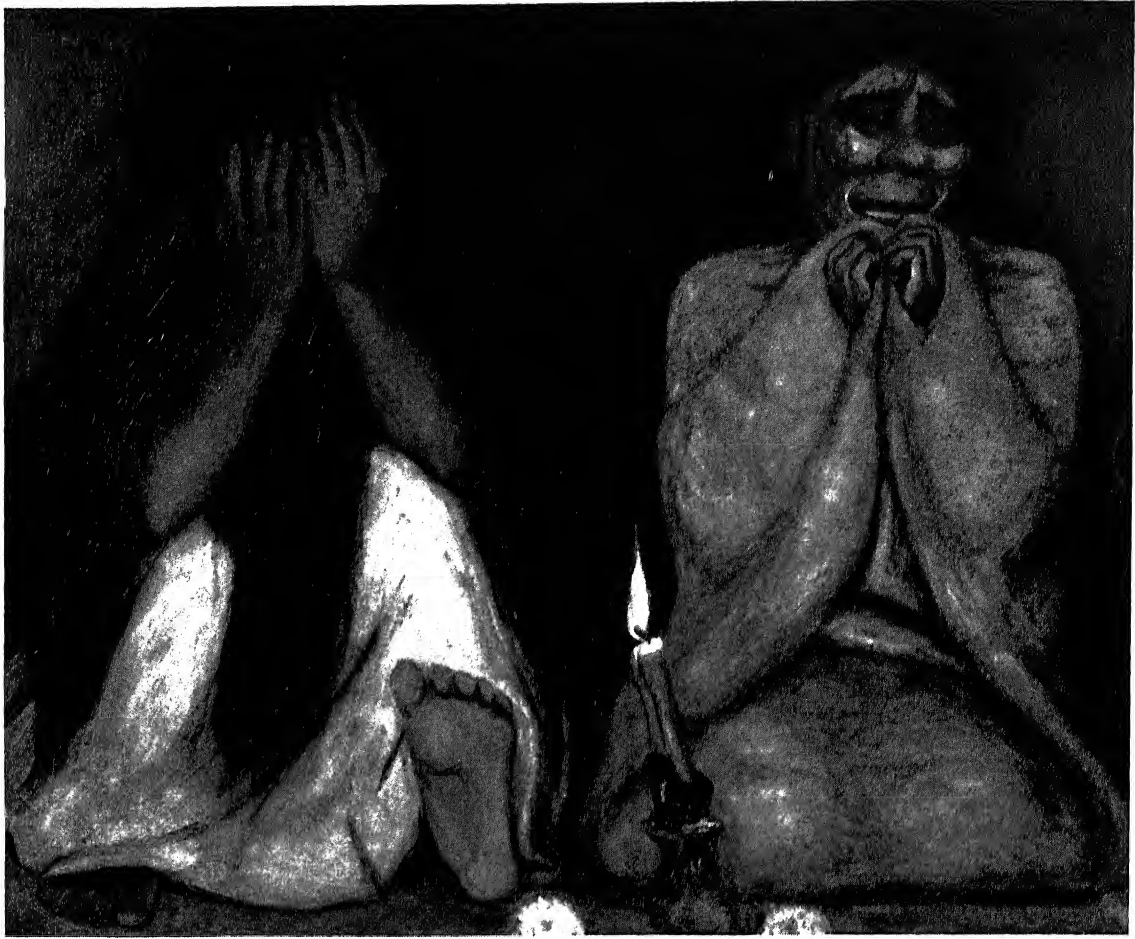


David ALFARO SIQUEIROS: *Echo of a Scream*. 1937. Duco, 48 x 36". Museum of Modern Art, gift of Edward M. M. Warburg.





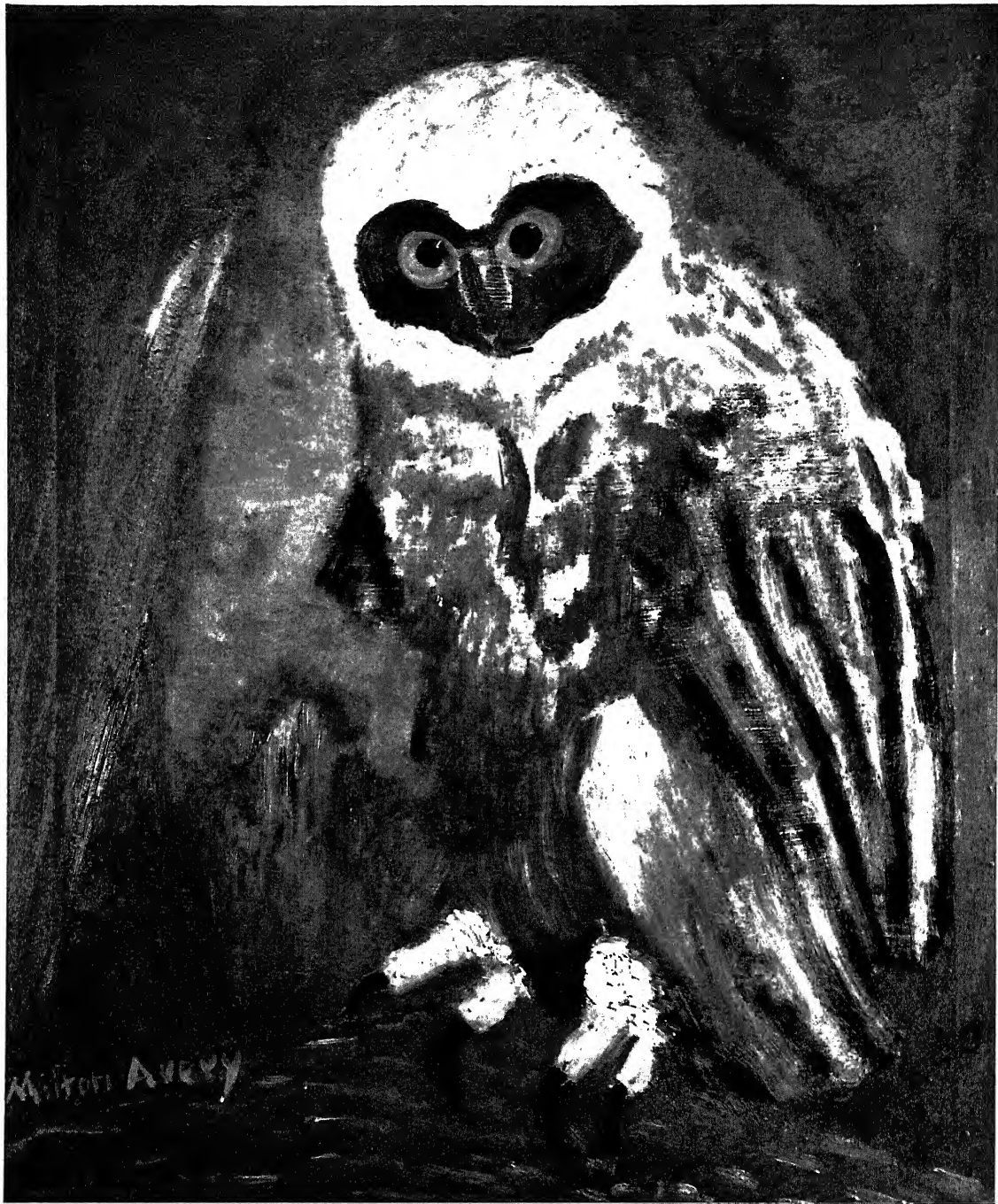
Rufino TAMAYO: *Horse and Lion*. 1942. Oil, 36 x 46". Valentine Gallery.



Francisco GOITIA: *Tata Jesucristo* (Great Lord Jesus). 1925. Oil, 32½ x 42". Secretaría de Educación Pública, Mexico.



Walter Richard SICKERT: *The Raising of Lazarus*.  
1932. Oil, 96 x 36¼". Private collection.



*Milton AVERY: Owl. 1942. Oil, 30 x 25". American British Art Center.*



rsden HARTLEY: *Fishermen's Last Supper*, Nova Scotia. 1940-41. Oil, 30 x 41". Collection Mr. and Mrs. R. Neuberger.



*Paul BURLIN: Homage to Vaudeville. 1943. Oil, 37 x 22". Associated American Artists.*

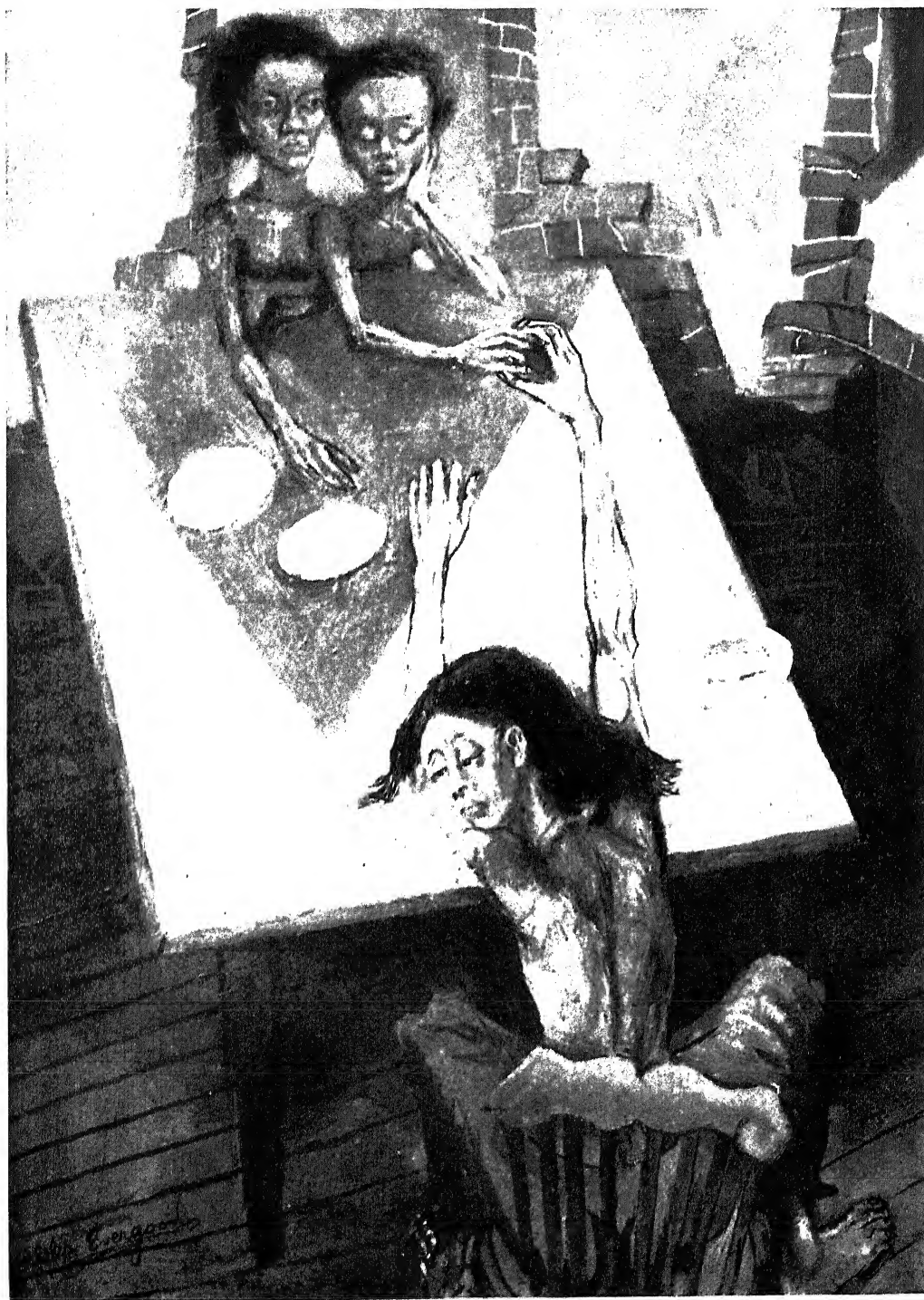




Graham RATTNER: "There Was Darkness over All the Land." 1942. Oil, 32 x 39 1/4". Private collection.



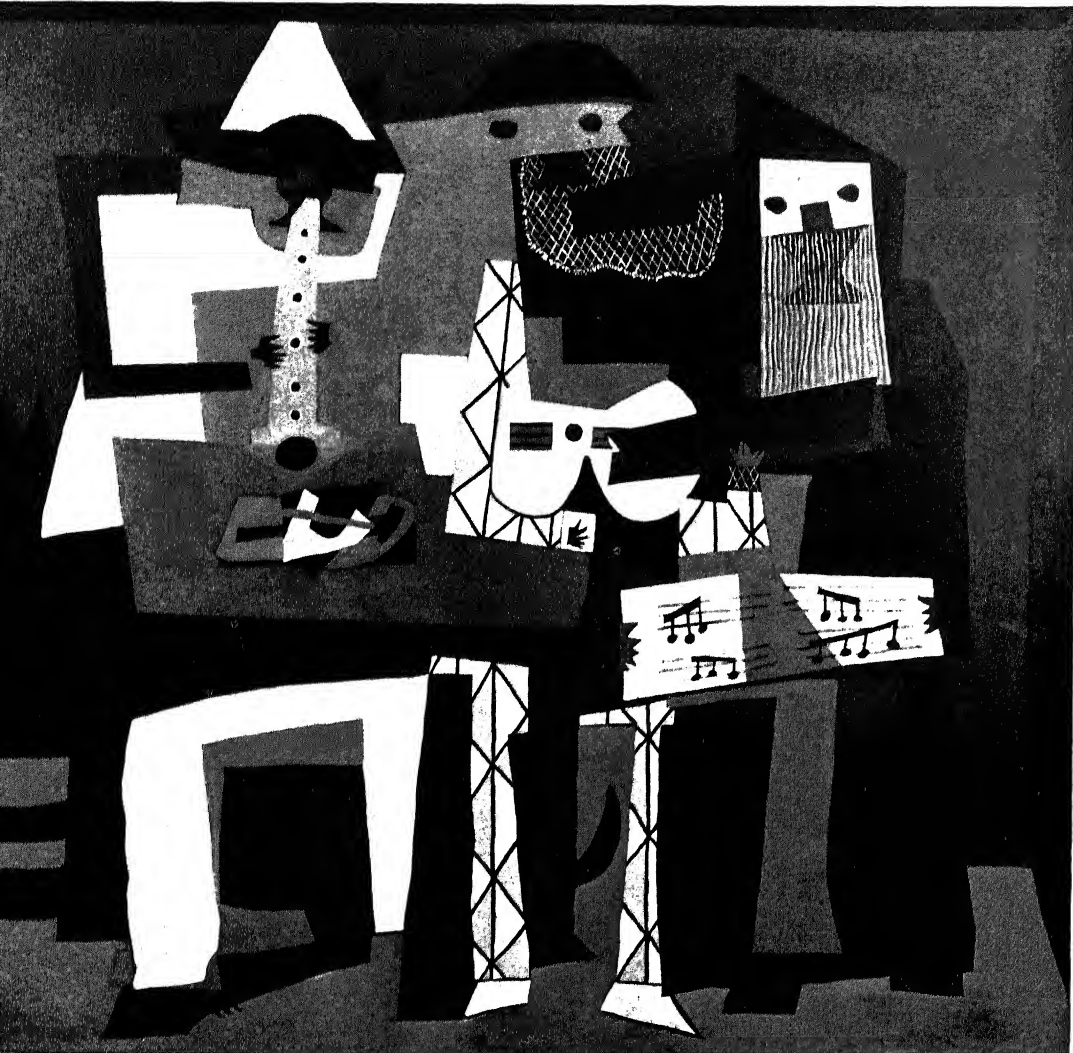
*Jack LEVINE: The Feast of Pure Reason. 1937. Oil, 42 x 48". Museum of Modern Art, WPA Art Program.*



Philip EVERGOOD: *Don't Cry, Mother*. 1938-44. Oil, 26 x 18". Collection Joseph H. Hirshhorn.



*Pablo PICASSO: Woman with a Mandolin. 1910. Oil, 39½ x 29". Private collection.*

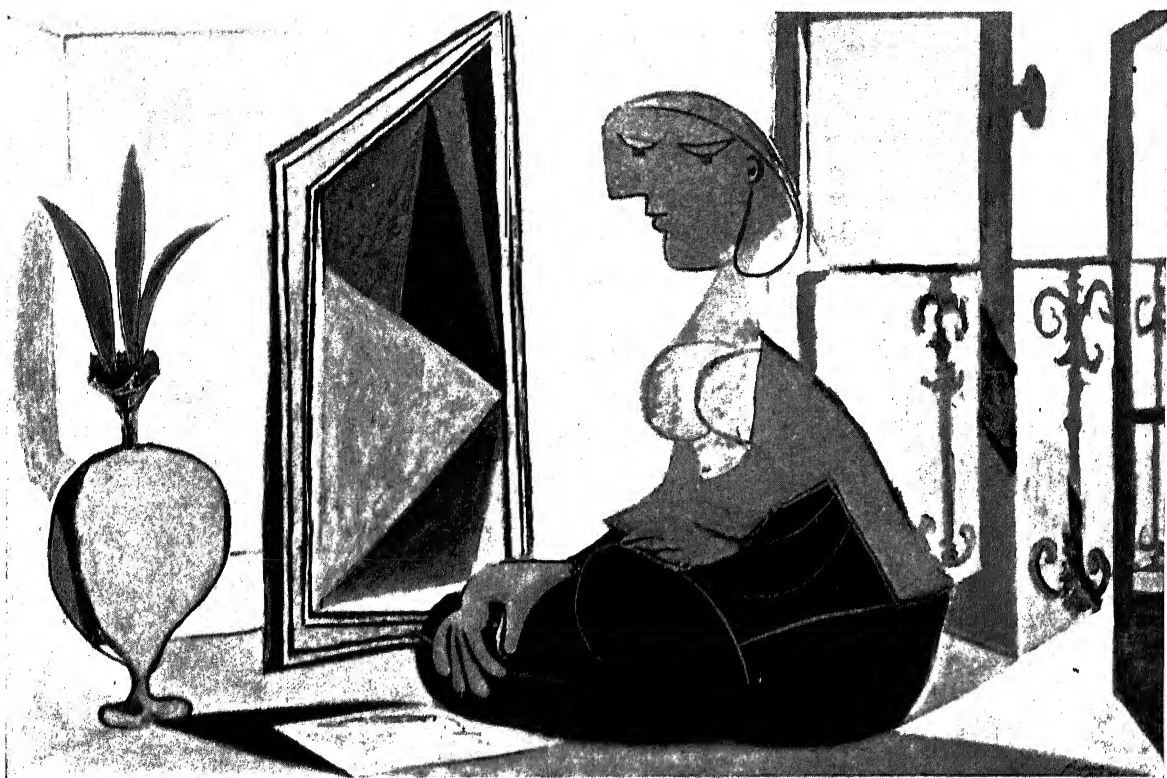


PISSO: *Three Musicians*. 1921. Oil, 80 $\frac{3}{4}$  x 88 $\frac{1}{2}$ ". Private collection, on extended loan to the  
of Modern Art.

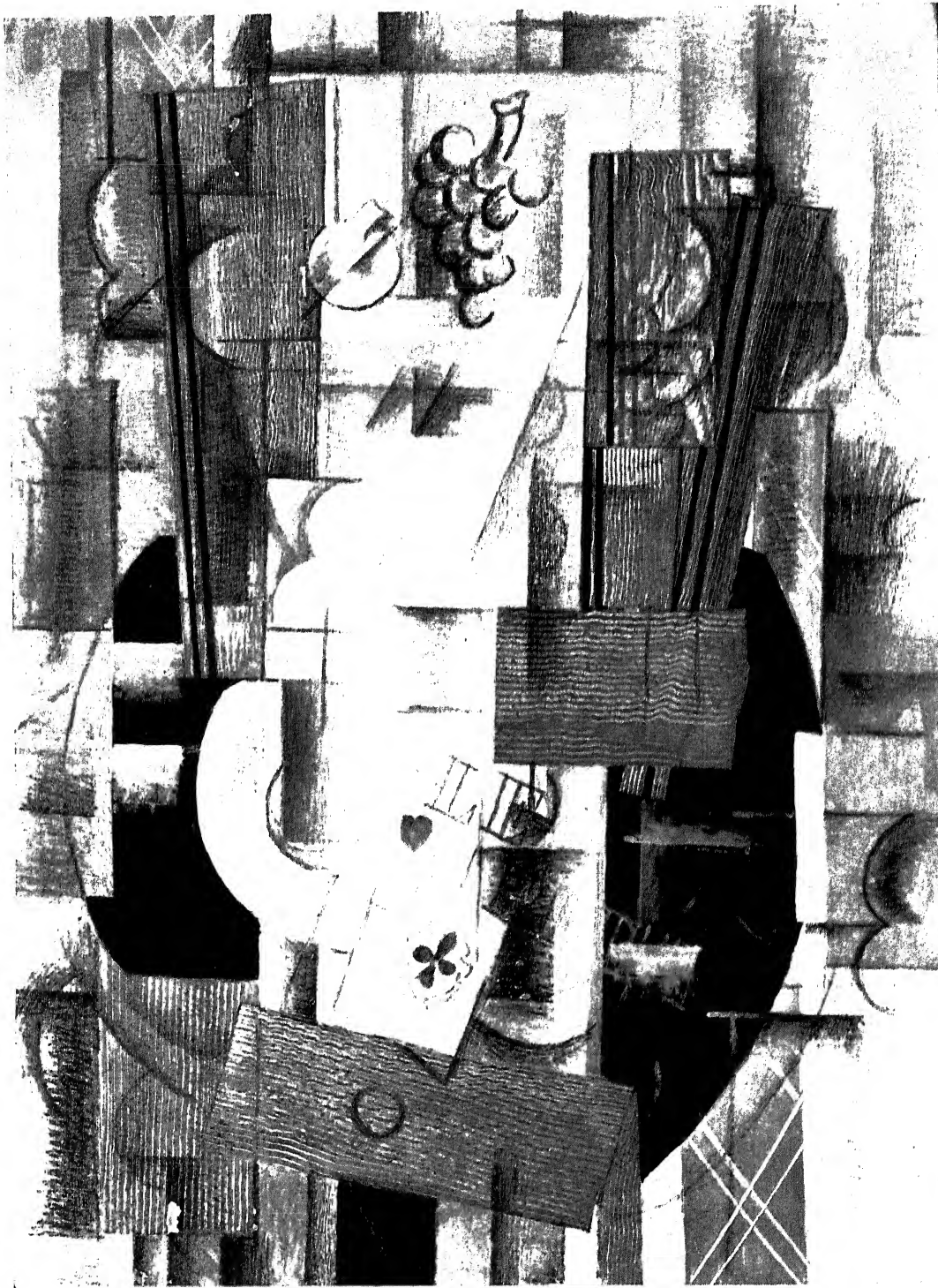




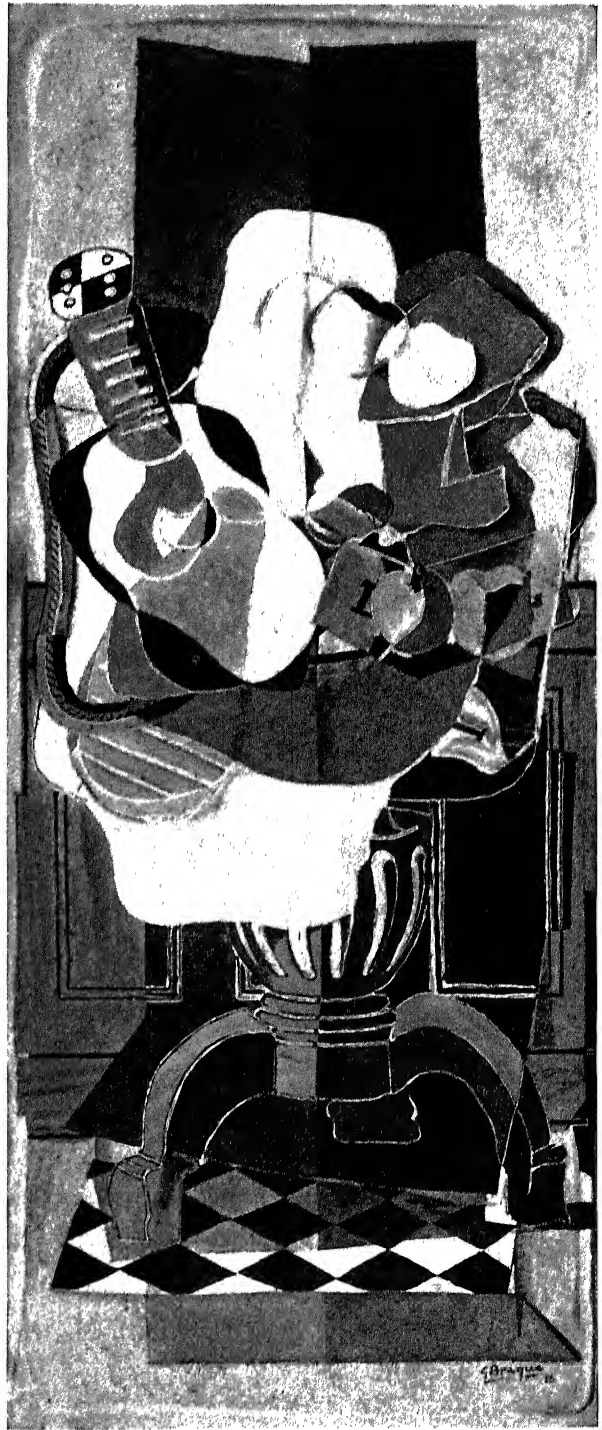
Pablo PICASSO: *Seated Woman*. 1927. Oil, 51 $\frac{1}{8}$  x 38 $\frac{1}{4}$ ". Private collection.



Pablo PICASSO: *Woman Seated before a Mirror*. 1937. Oil, 51 x 77". Paul Rosenberg & Co.



Georges BRAQUE: *Still Life with Playing Cards*. 1911. Oil, 31½ x 23½". Private collection.



Georges BRAQUE: *The Table*. 1928. Oil, 70 $\frac{3}{4}$  x 28 $\frac{3}{4}$ ". Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.

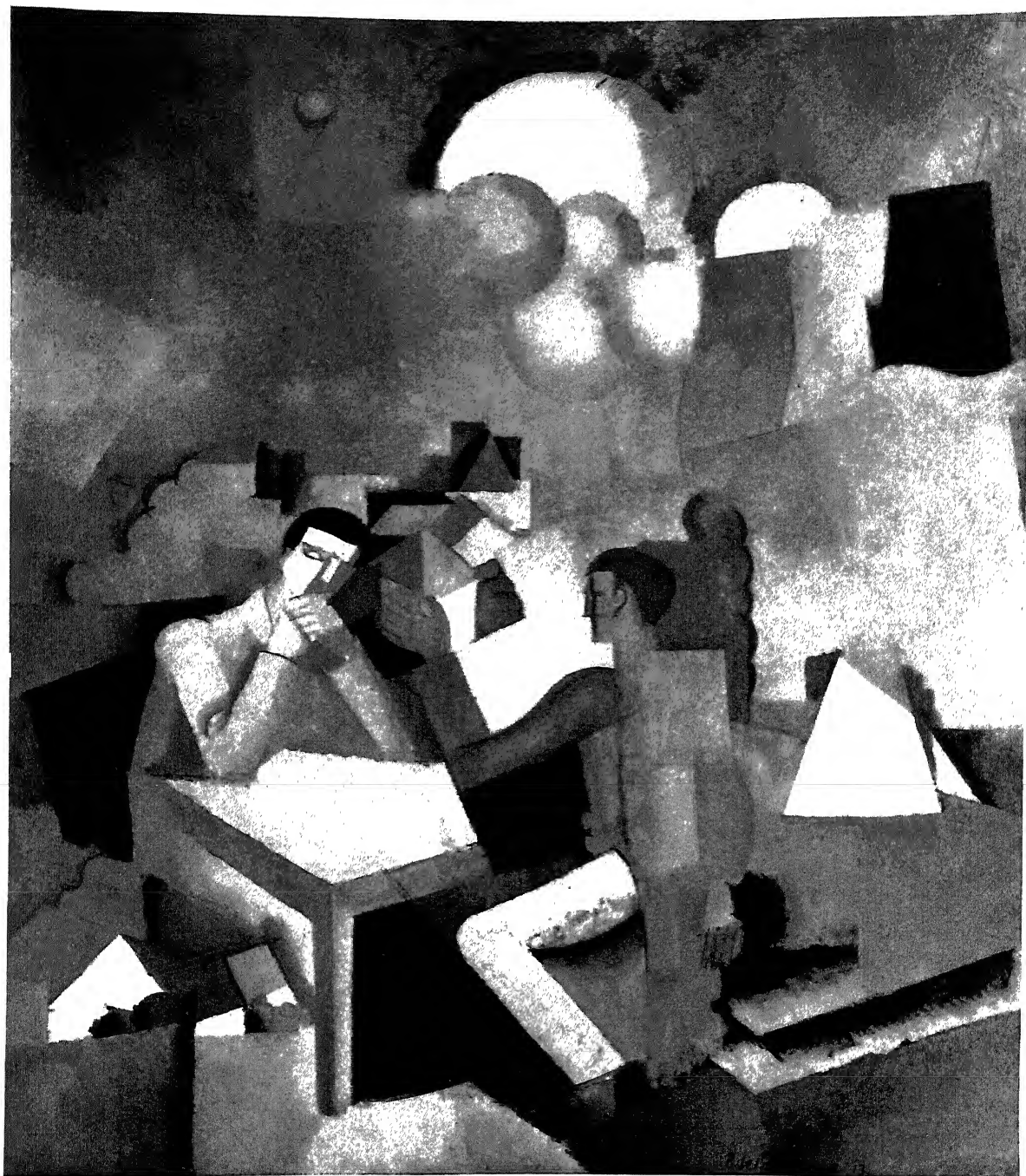


*Juan GRIS: Still Life with Chair. 1913. Oil, 21½ x 29". Collection Mr. and Mrs. Henry Clifford.*



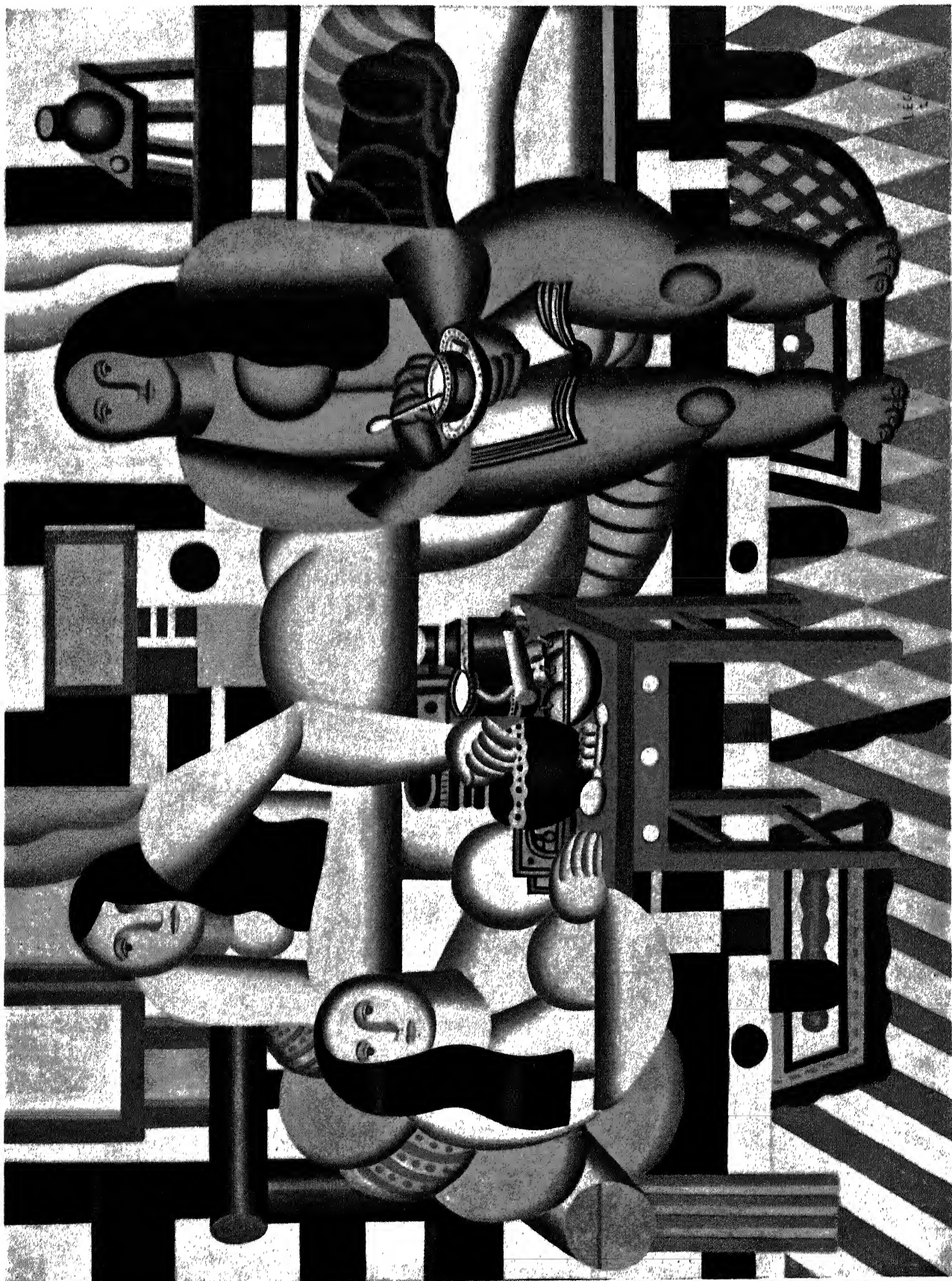


*Juan GRIS: La Place Ravignon. 1915. Oil, 45½ x 35". Collection Mr. and Mrs. Walter C. Arensberg.*



*Roger de LA FRESNAYE: The Conquest of the Air. 1913. Oil, 91½ x 77". Private collection.*

*Color plate: LÉGER: Three Women (Le Grand Déjeuner). 1921. Oil, 72¼ x 99". Museum of Modern Art, Mrs. Simon Guggenheim Fund.*





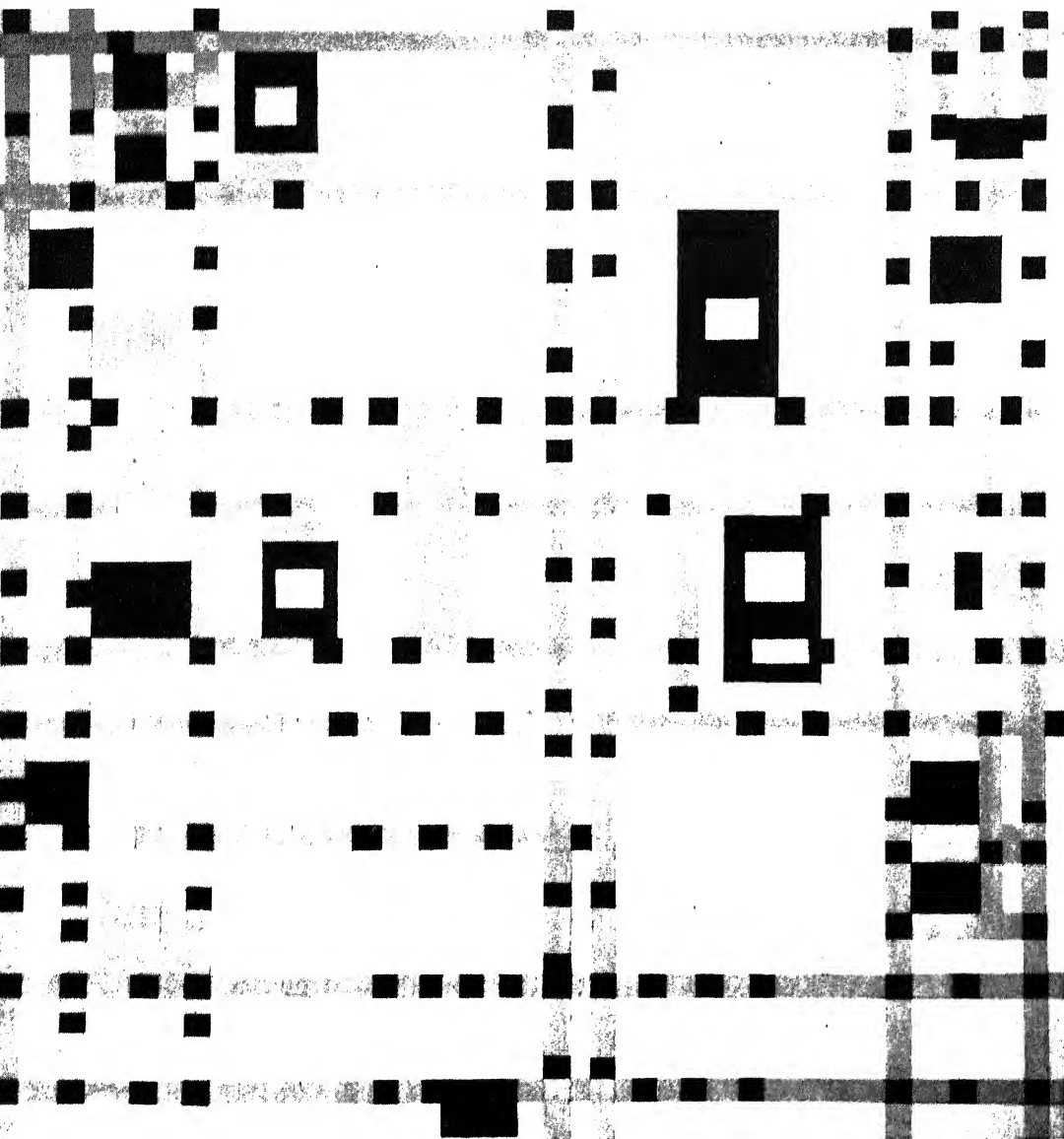


Fernand LÉGER: *The Divers*, Yellow Background. 1941. Oil, 73 x 84". Collection Roger Vivier.

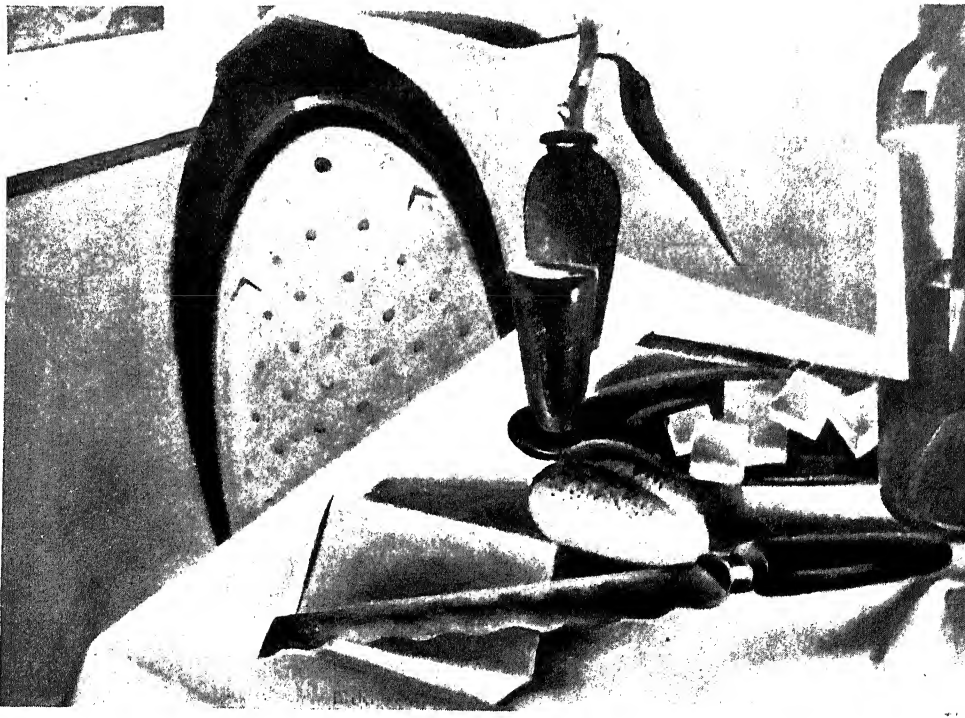
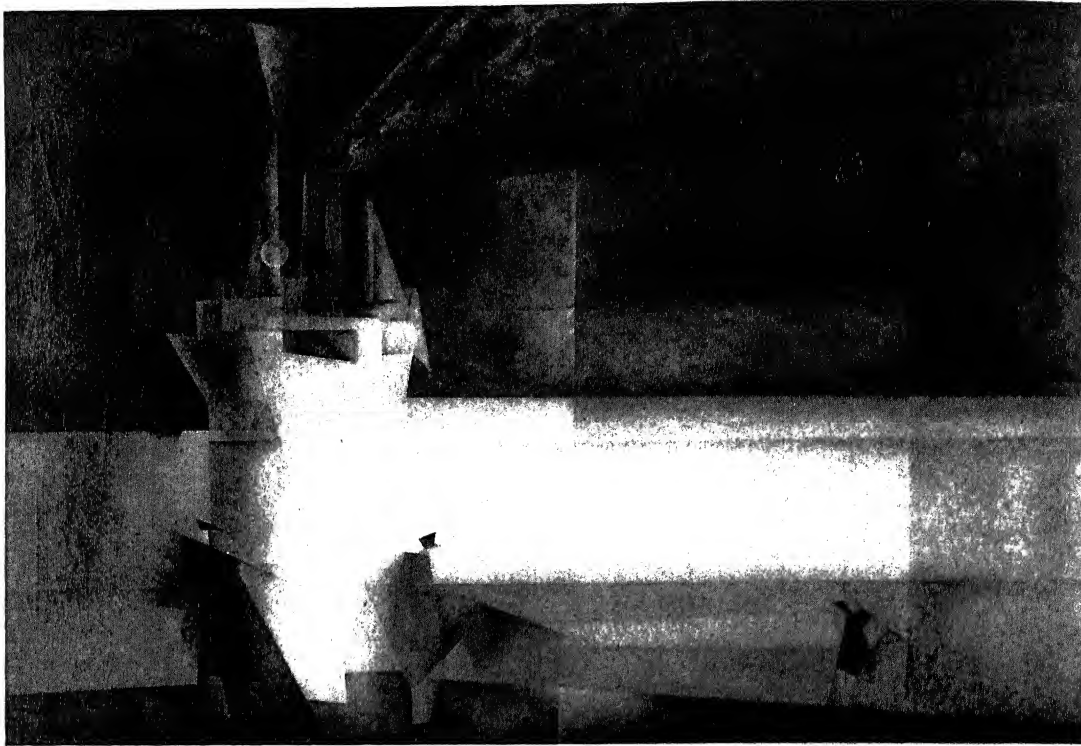


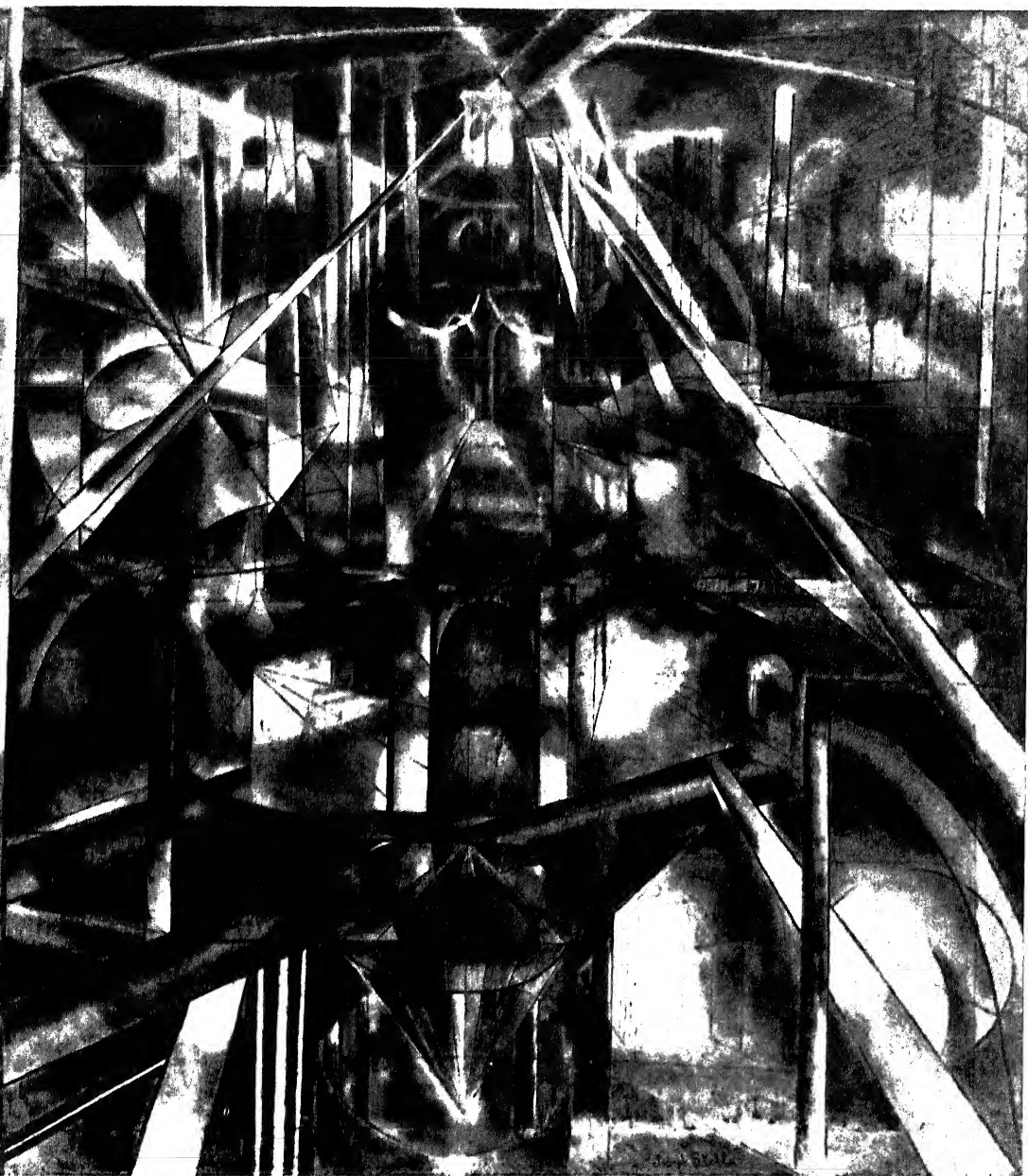


Marcel DUCHAMP: *The Large Glass* (*La mariée mise à nu par ses célibataires, même*). 1915-23. Composition with two glass panels, 109 $\frac{3}{4}$  x 69 $\frac{1}{8}$ ". Collection Miss Katherine S. Dreier, on extended loan to the Museum of Modern Art. (Photographed in Miss Dreier's library, West Redding, Connecticut.)



MONDRIAN: *Broadway Boogie-woogie*. 1942-43. Oil, 50 x 50". Museum of Modern Art.

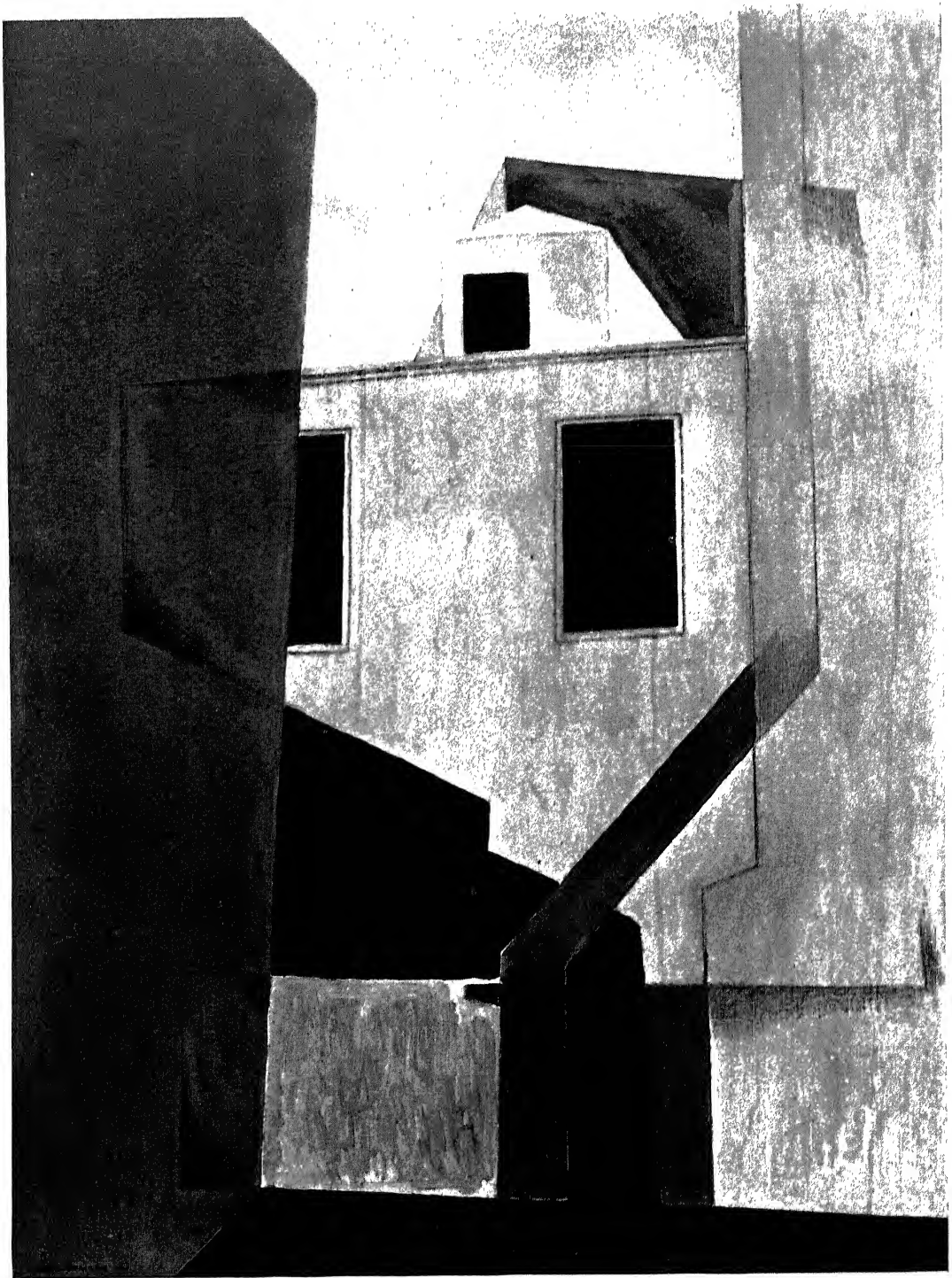




STELLA: Brooklyn Bridge. 1917. Oil, 85 x 75". Yale University Art Gallery, Société Anonyme Collection.

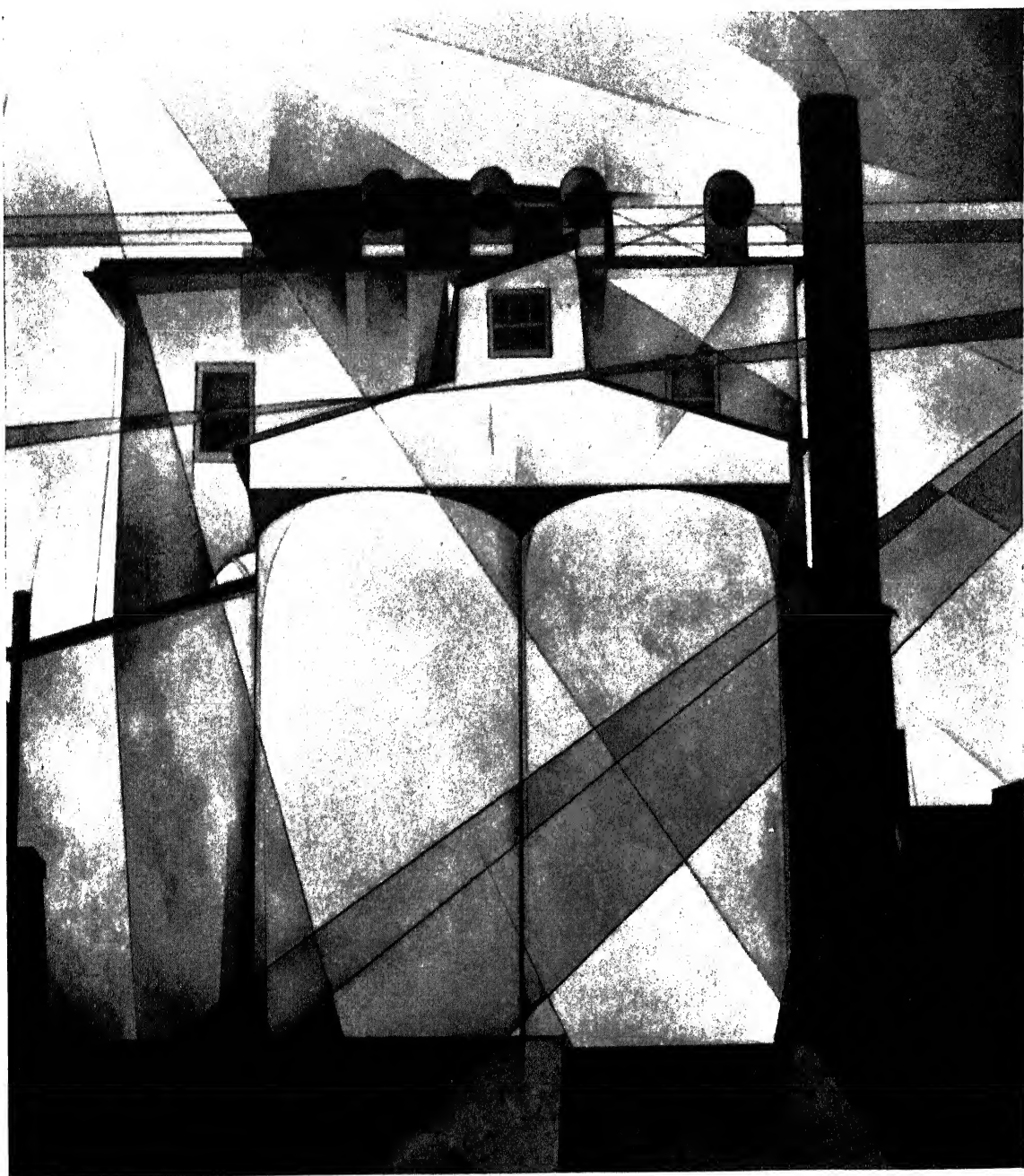
te above: Lyonel FEININGER: Steamer "Odin". 1927. Oil, 26½ x 39½". Museum of Modern Art,  
d through the Lillie P. Bliss Bequest.

te below: Preston DICKINSON: Still Life with Yellow-green Chair. 1928. Oil, 15½ x 21½". Columbus  
of Fine Arts.



Niles SPENCER: *City Walls*. 1921. Oil, 39½ x 28¾". Museum of Modern Art.





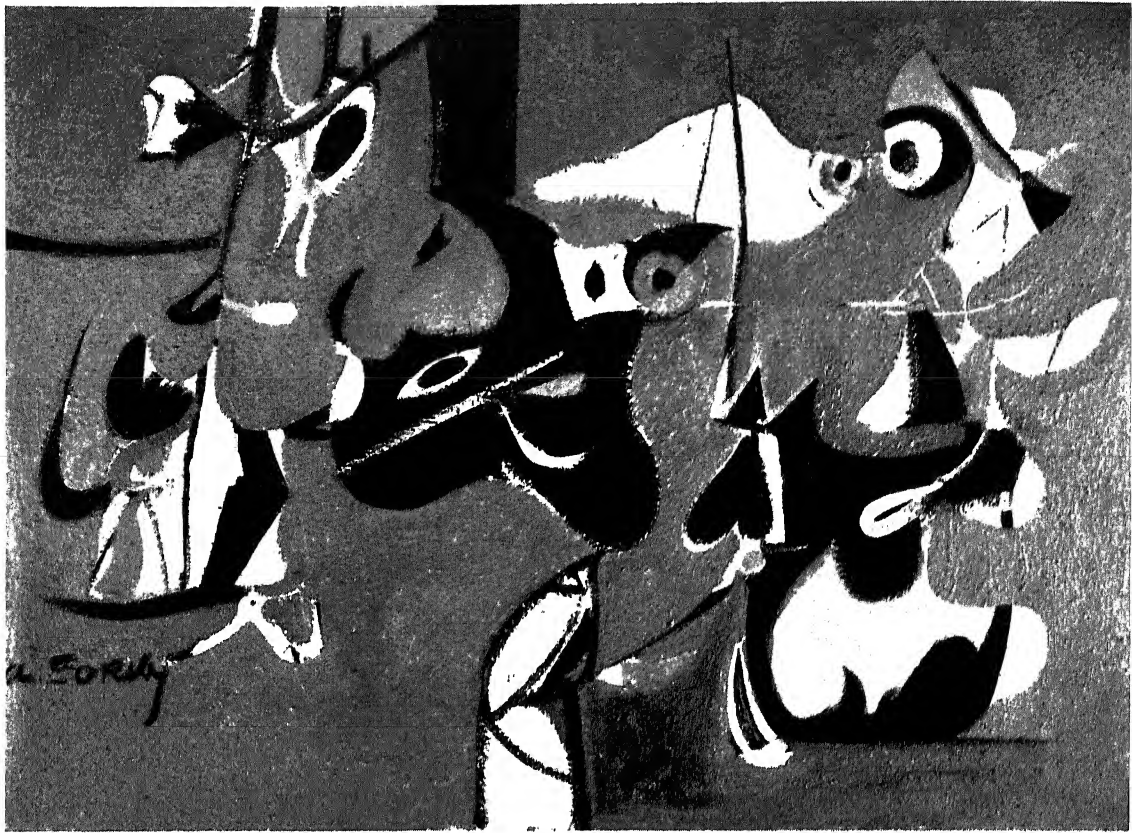
Charles DEMUTH: *My Egypt*. 1925. Oil, 36 x 30". Whitney Museum of American Art.



Arthur G. DOVE: *Grandmother*. 1925. Collage of wood, needlepoint, page from Bible, pressed flowers, 20 x 21¼". Museum of Modern Art, gift of Philip L. Goodwin.



Karl KNATHS: *Still Life with Giorgione Book*. 1941. Oil, 40 x 20". Buchholz Gallery.

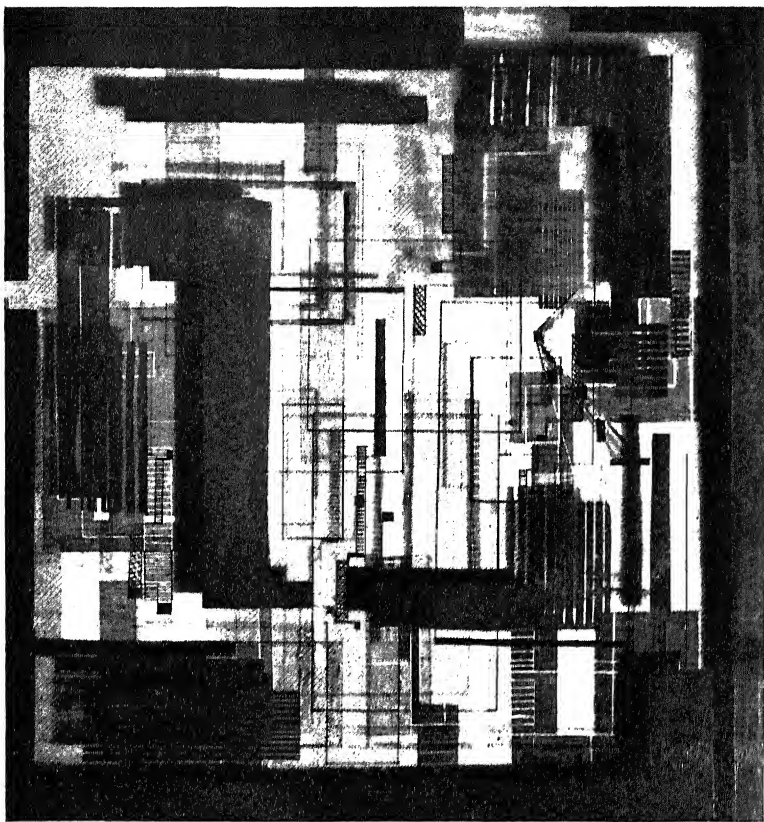


Arshile GORKY: *Garden in Sochi*. 1941. Oil, 44¼ x 62¼. Museum of Modern Art, acquired through Purchase Fund and gift of Wolfgang S. Schwabacher.

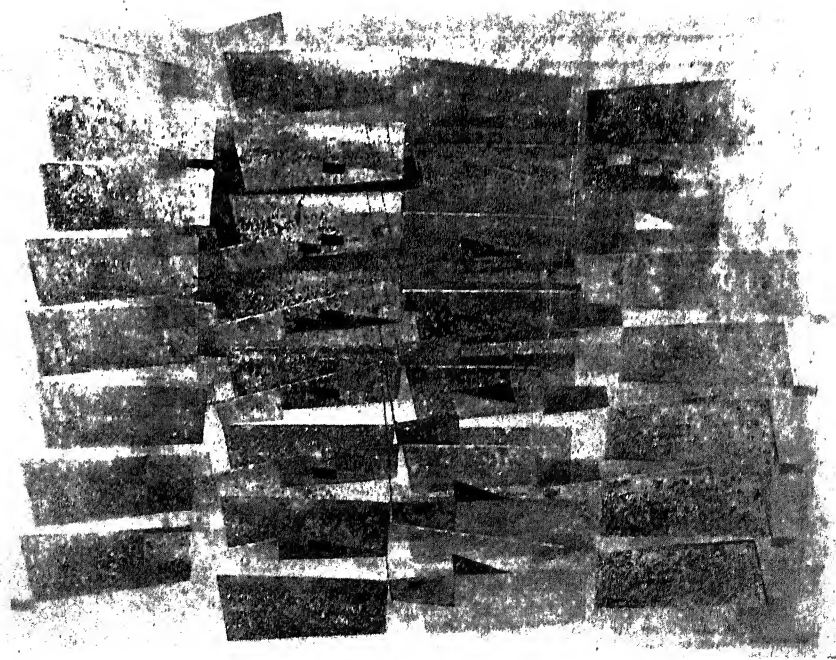


*Stuart DAVIS: Report from Rockport. 1940. Oil, 24 x 30". Collection Mr. and Mrs. Milton Lowenthal.*





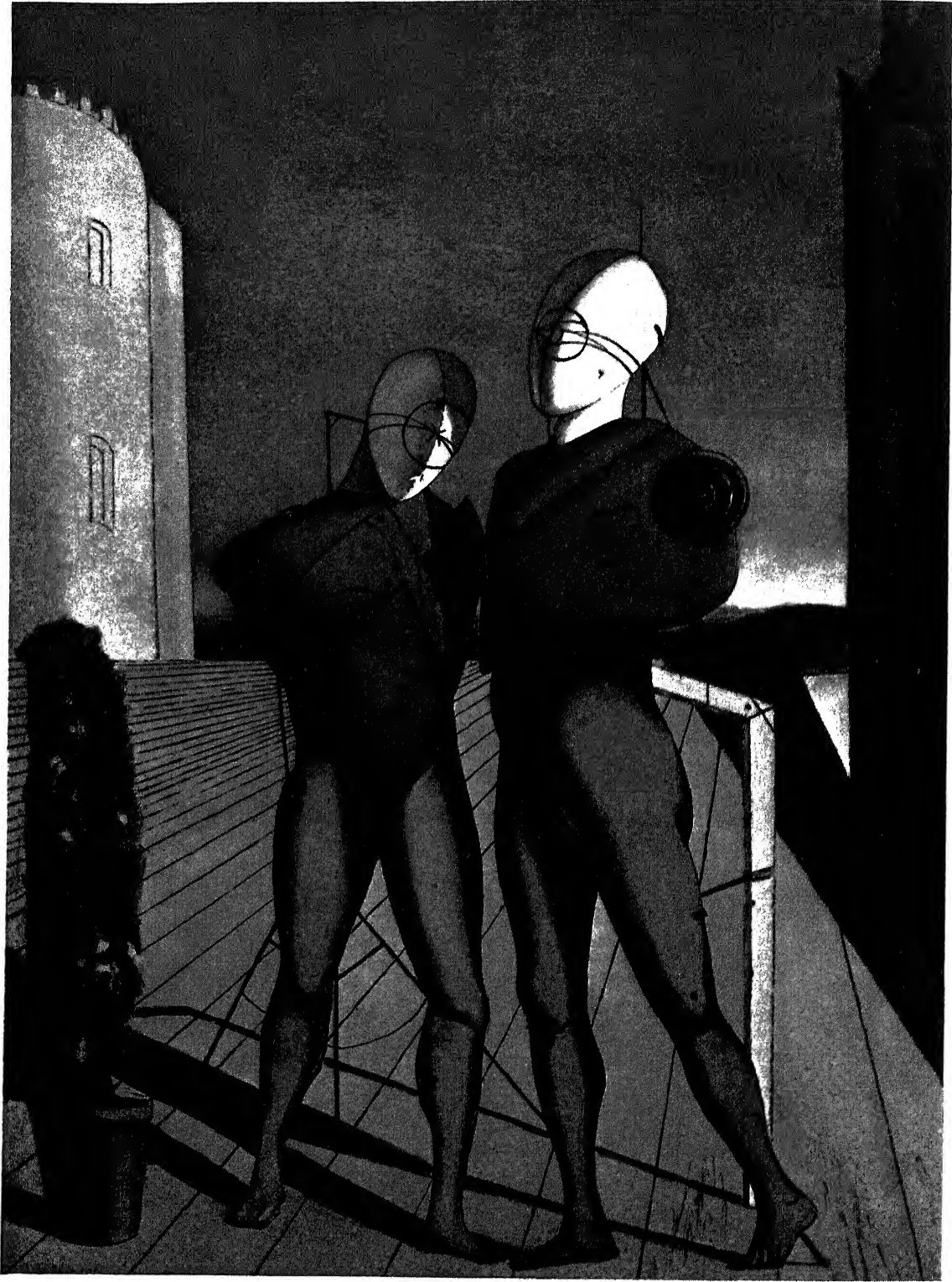
*I. Rice PEREIRA: Reflection.*  
1943. Inner plane, tempera;  
outer plane, gold leaf and oil  
on glass, 12½ x 11½". Collec-  
tion Art of This Century.



*Harry BERTOIA:*  
*Monoprint.* 1944. Oil  
on paper, 19 x 24⅞".  
Owned by the artist.



Marc CHAGALL: *I and the Village*. 1911. Oil, 75 x 59¾". Private collection.

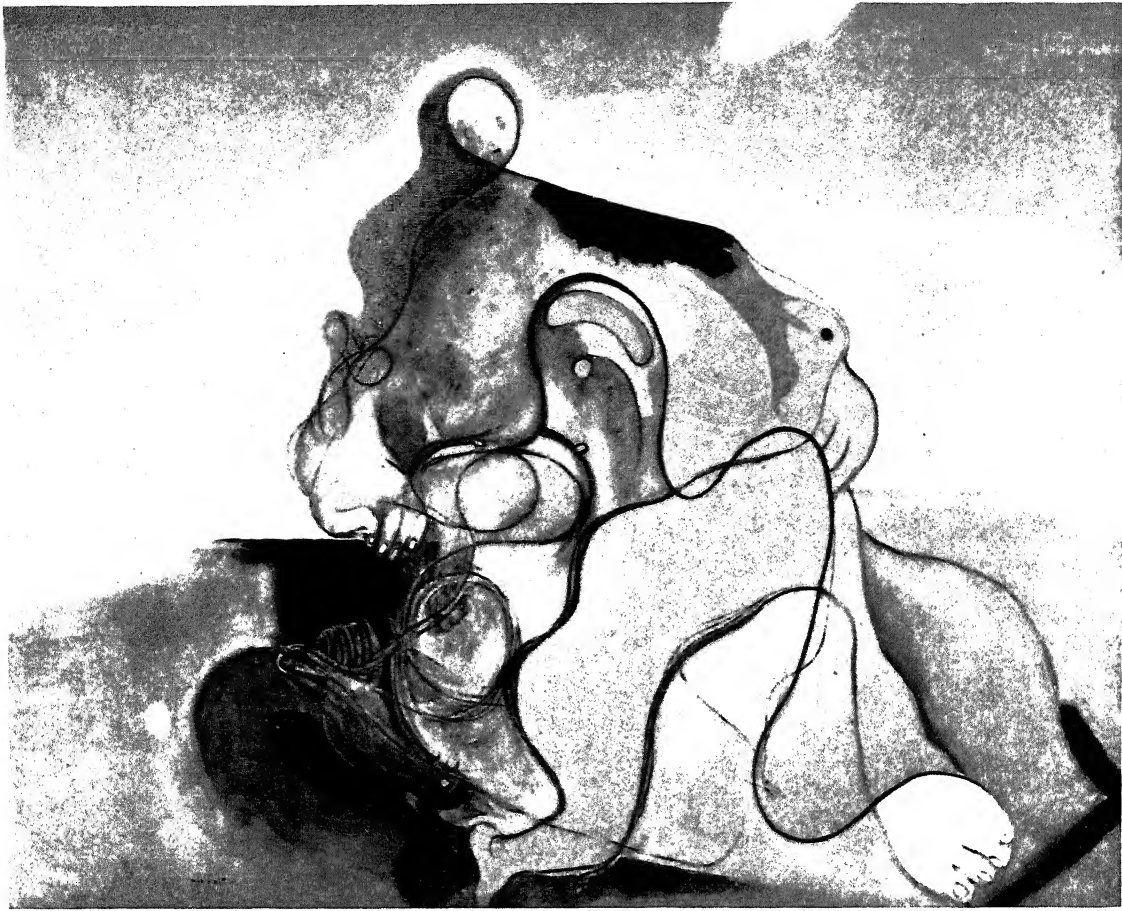




Giorgio de CHIRICO: *Melancholy and Mystery of a Street*. 1914. Oil,  $33\frac{1}{2} \times 27\frac{1}{2}$ ". Collection Capt. Stanley R. Resor.

Opposite: de CHIRICO: *The Duo*. 1915. Oil,  $31 \times 22\frac{3}{4}$ ". Private collection.



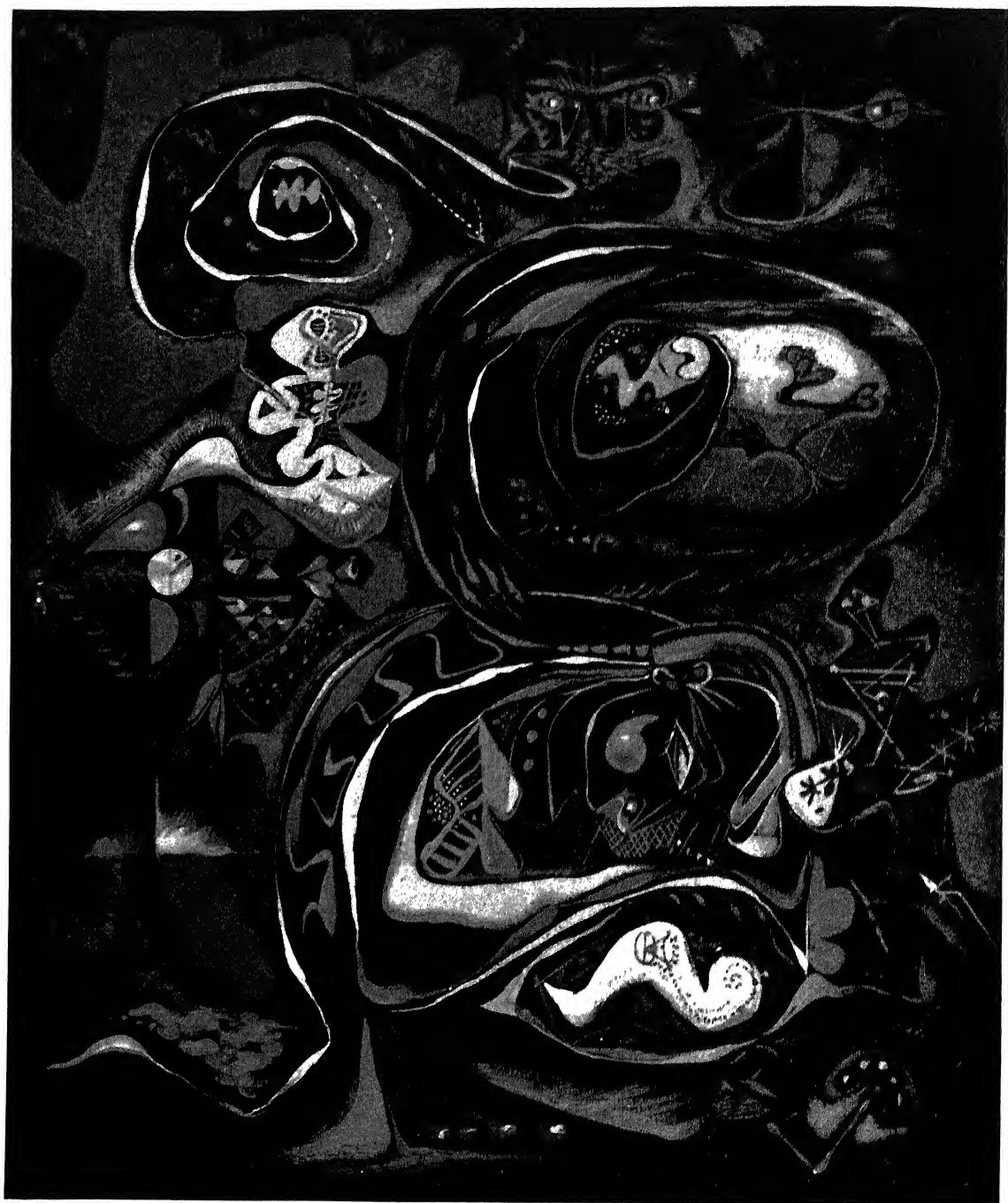


Max ERNST: *The Kiss*. 1927. Oil, 50½ x 63". Collection Art of This Century.





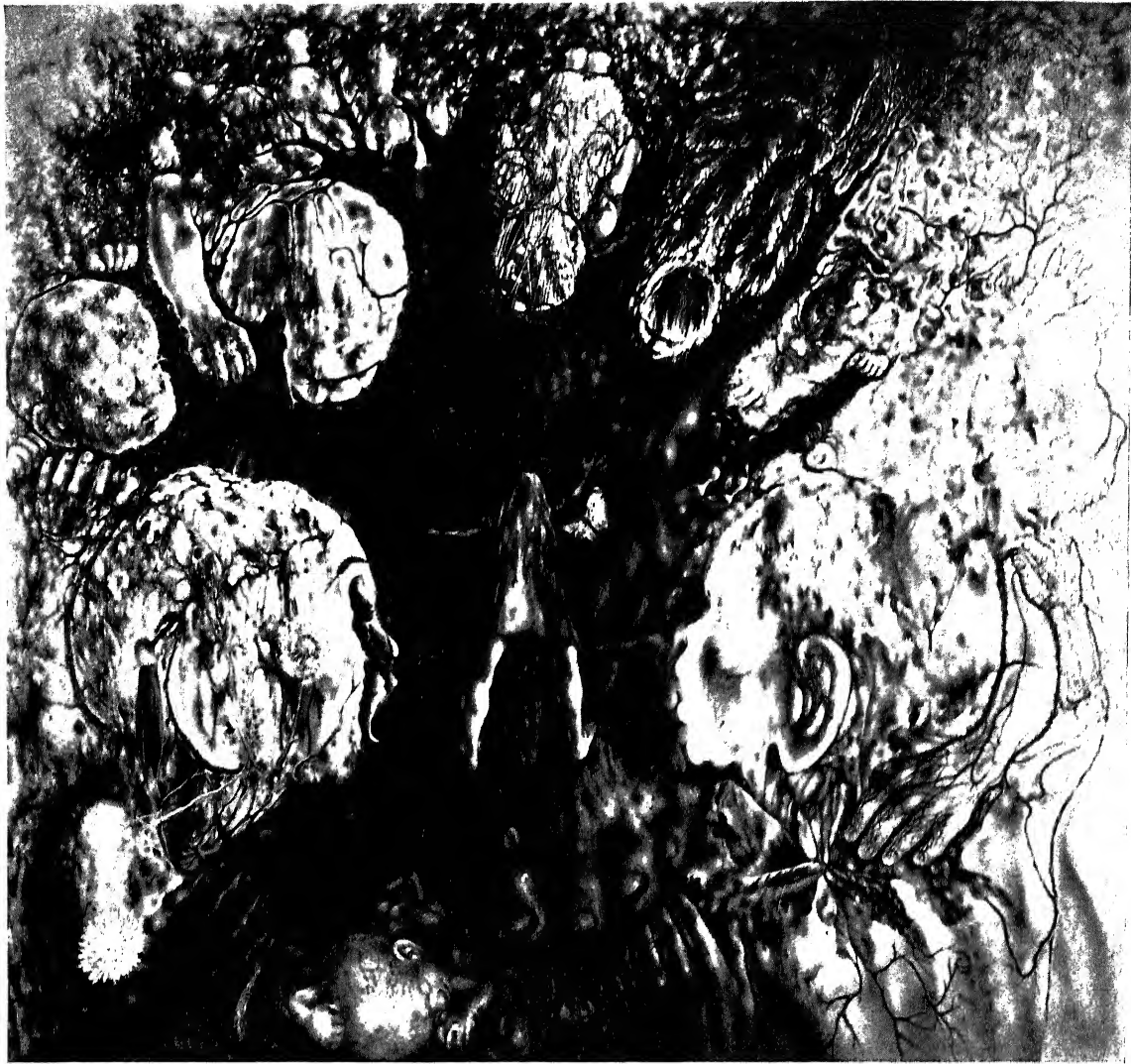
Paul KLEE: *Diana*. 1931. Oil, 31½ x 23¾". Collection Mr. and Mrs. Henry Clifford.



André MASSON: *Meditation on an Oak Leaf*. 1942. Oil, 40 x 32 $\frac{3}{4}$ ". Valentine Gallery.

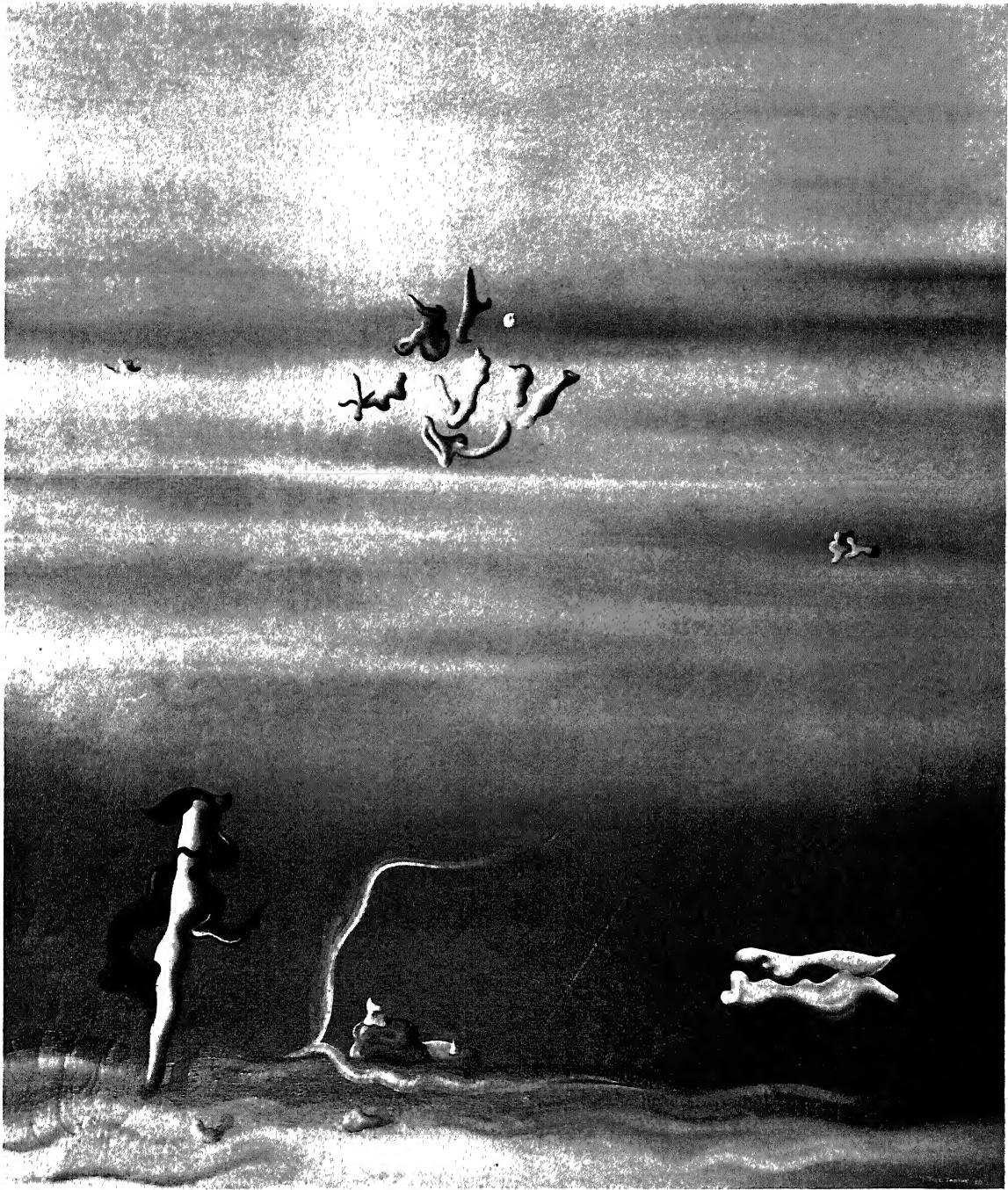


Joan MIRO: *Dutch Interior*. 1928. Oil, 36 x 28½". Collection Georges Keller.



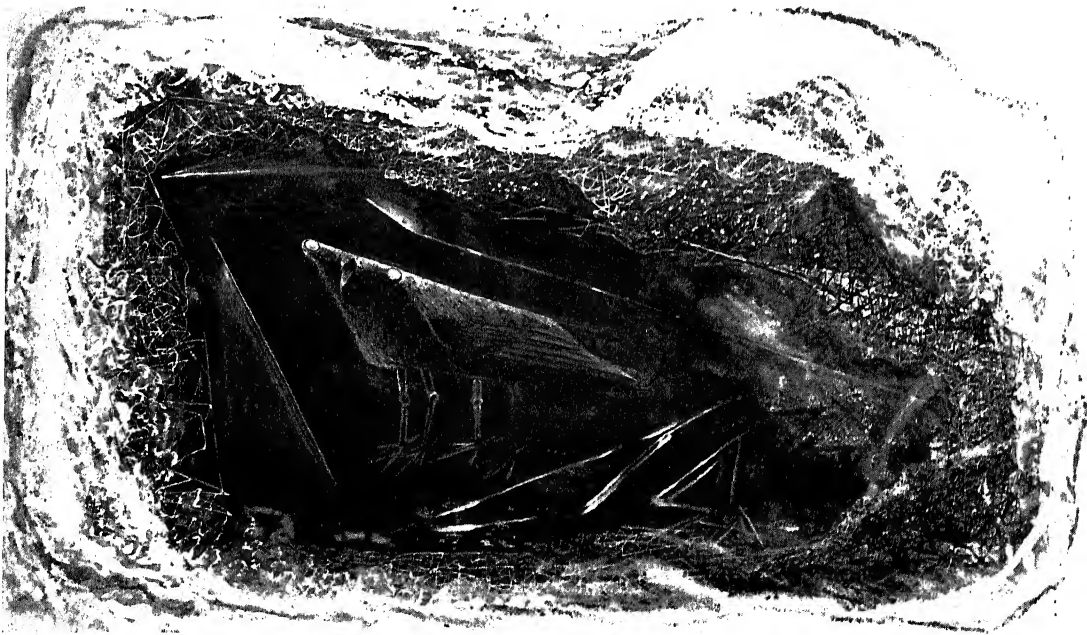
Pavel TCHELITCHEW: *Hide-and-Seek*. 1940-42. Oil, 78½ x 84¾". Museum of Modern Art, Mrs. Simon Guggenheim Fund.





Yves TANGUY: *The Lovers*. 1929. Oil, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$ ". Private collection.



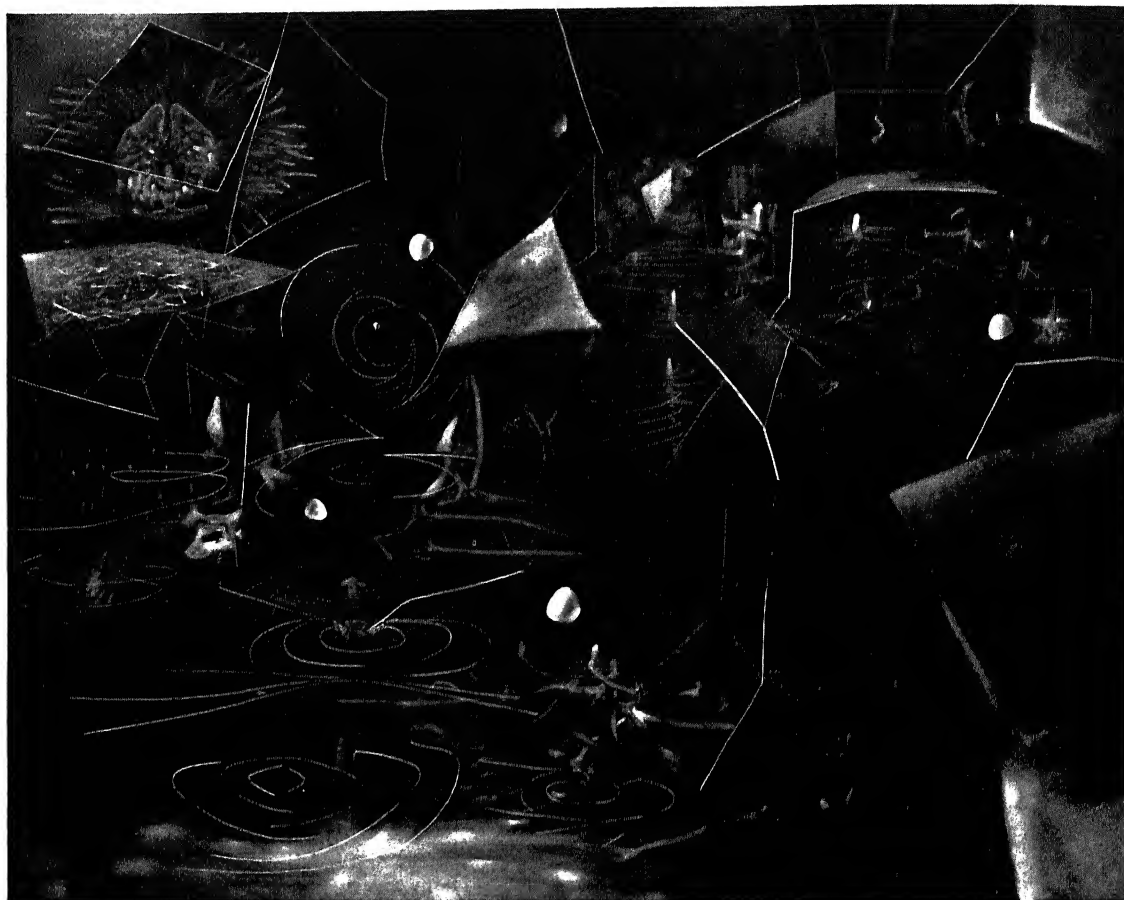




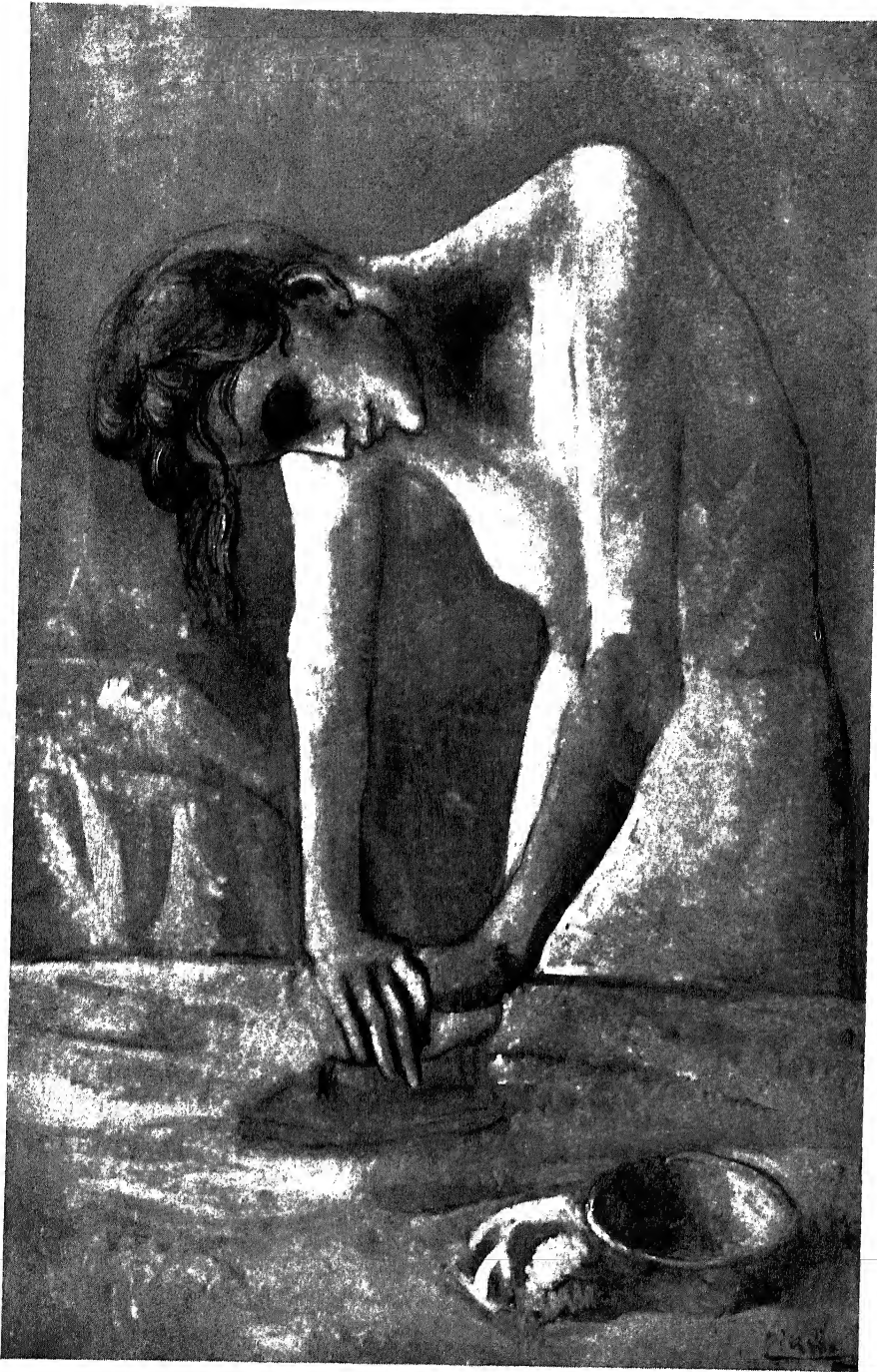
Salvador DALÍ: *Impression of Africa*. 1938. Oil, 36 x 46 $\frac{1}{4}$ ". Collection Edward James.

Opposite above: Walter QUIRT: *The Tranquillity of Previous Existence*. 1941. Oil, 24 $\frac{1}{8}$  x 32". Museum of Modern Art, Mrs. Simon Guggenheim Fund.

Opposite below: Morris GRAVES: *Little Known Bird of the Inner Eye*. 1941. Gouache, 21 x 36 $\frac{3}{4}$ ". Museum of Modern Art.

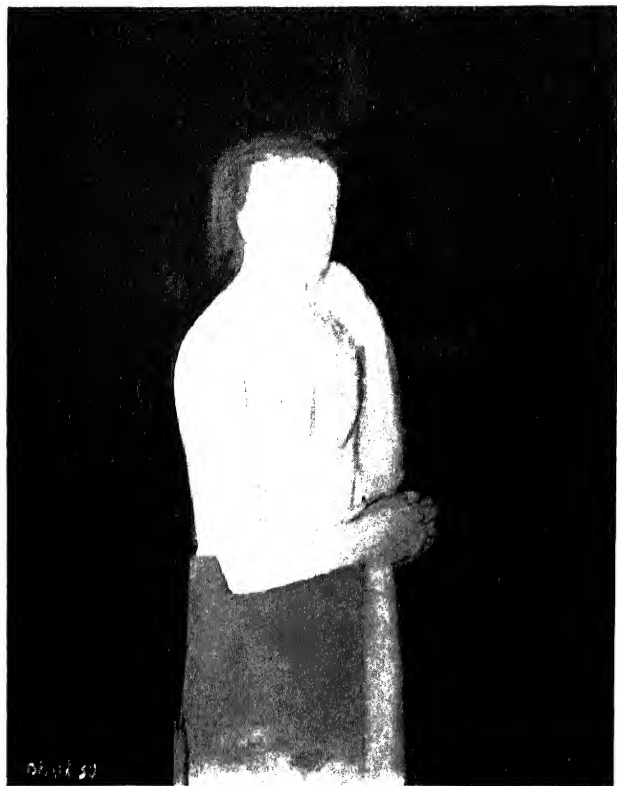


MATTA (Matta Echaurren): *Le Vertige d'Eros*. 1944. Oil, 77 x 99". Pierre Matisse Gallery.

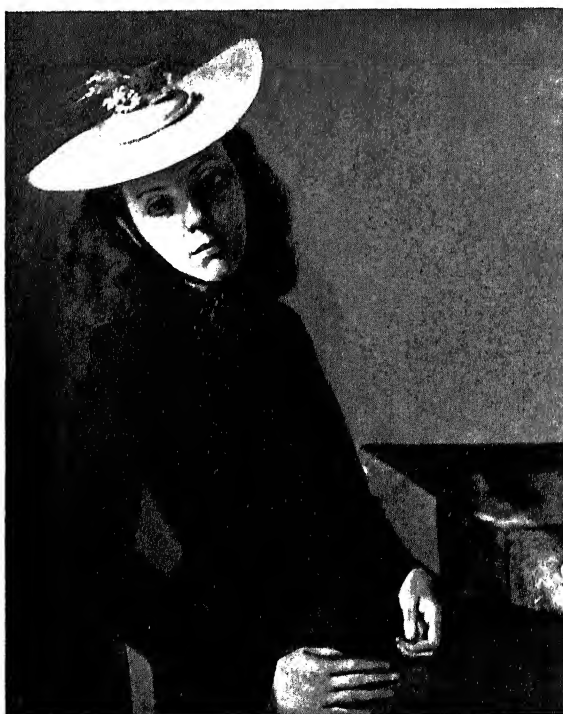


SEGANTINI: *Woman Ironing*. 1904. Oil, 46 $\frac{1}{8}$  x 29 $\frac{1}{8}$ ". Collection J. K. Thannhauser.

Christian BÉRARD: *Figure in Red and Green*.  
1930. Oil, 41 x 32½". Julien Levy Gallery.



BALTHUS: *The Bernese Hat* (Mme. Balthus). 1939.  
Oil, 36⅞ x 25⅝". Wadsworth Atheneum, Hart-  
ford.







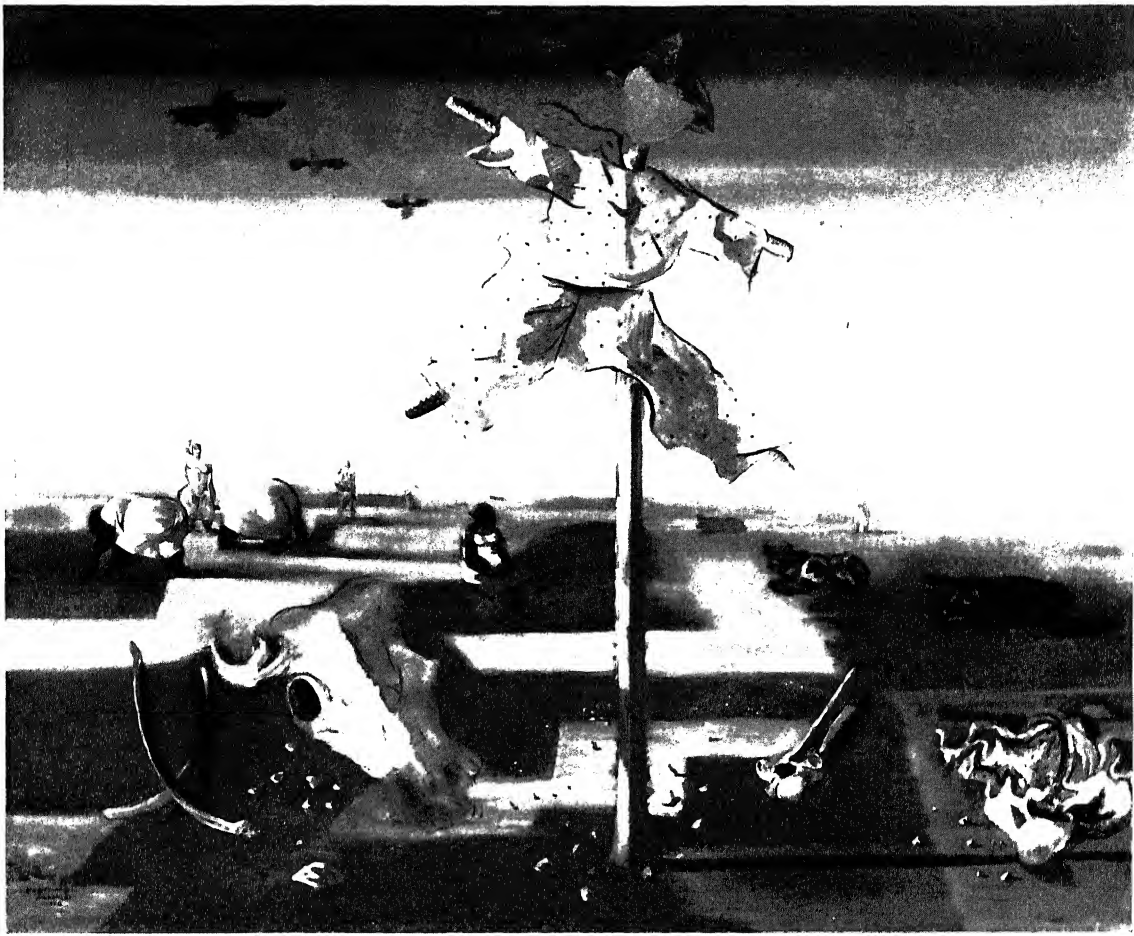
Eugene BERMAN: *Tobias and the Angel*. 1938. Oil, 25 $\frac{3}{4}$  x 32". Collection Charles P. Cooley.



*Julio CASTELLANOS: Angel Kidnappers (Los Robachicos). 1943. Oil, 22½ x 37¼". Museum of Modern Art, Inter-American Fund.*

*Opposite: Franklin C. WATKINS: The Fire Eater. 1935. Oil, 64½ x 38¾". Philadelphia Museum of Art.*





Cândido PORTINARI: *Scarecrow*. 1940. Oil, 51½ x 64". Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.

Opposite: Yasuo KUNIYOSHI: *Upside Down Table and Mask*. 1940. Oil, 60 x 35". Downtown Gallery.



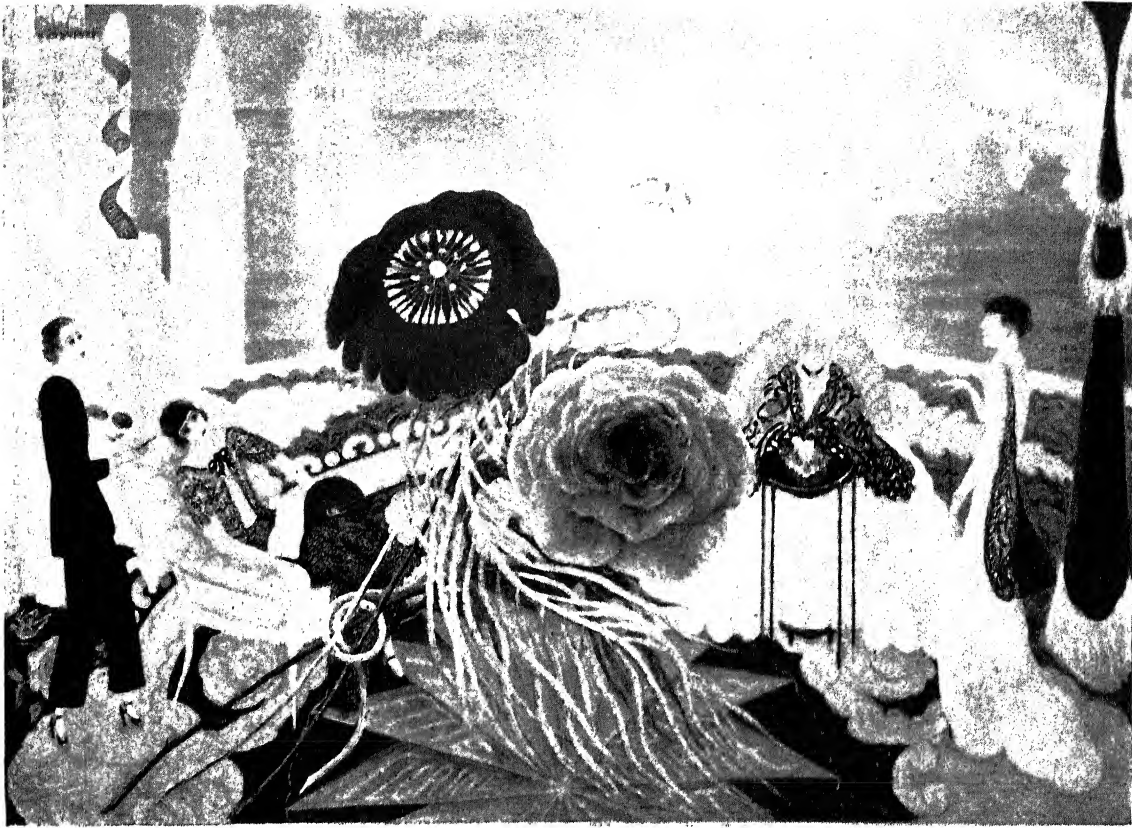




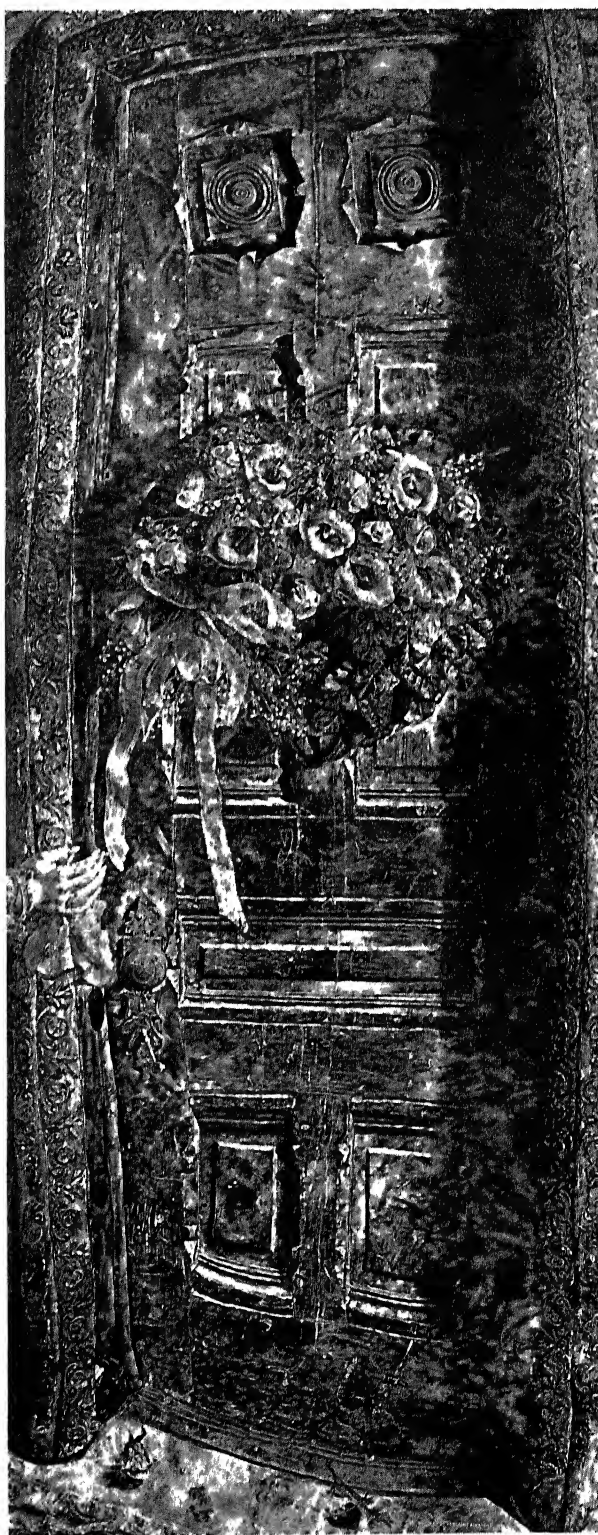
Stanley SPENCER: *The Builders*. c.1937? Oil, 44 x 36". Collection Stephen C. Clark.



Marino MANGRAVITE: *The Song of the Poet*. 1943. Oil, 60 x 48". Art Institute of Chicago.

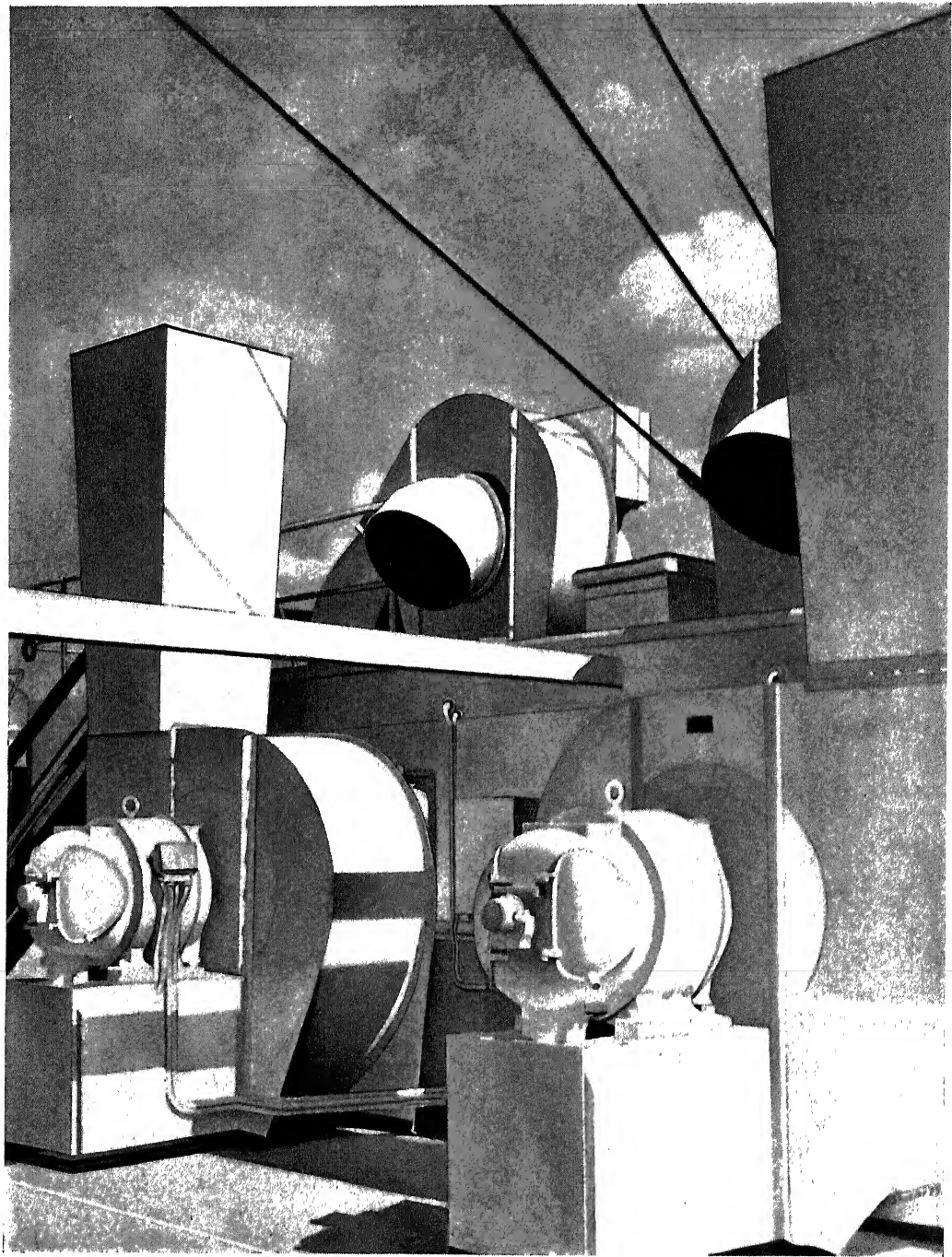


*Florine STETTMEIER: Family Portrait. 1933. Oil, 46 x 64½". Owned by the artist.*



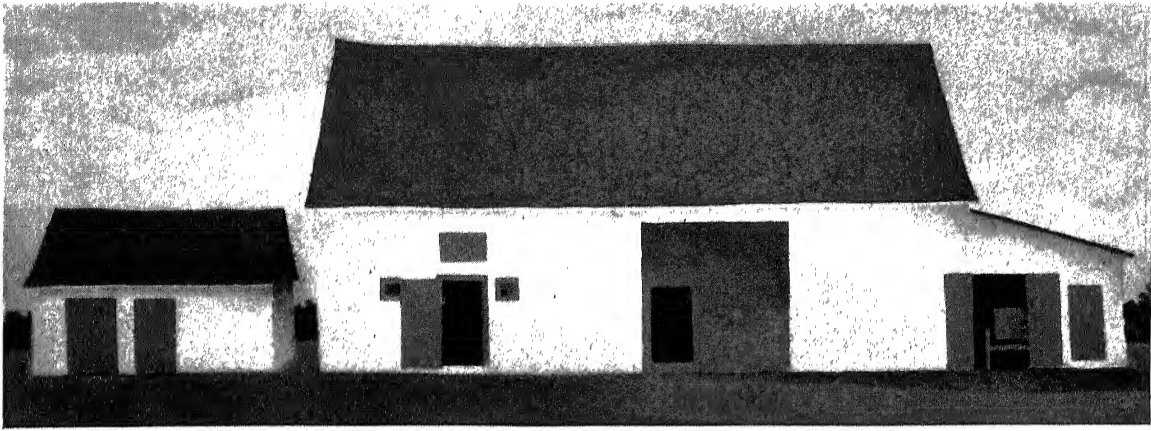
Ivan Le Lorraine ALBRIGHT: *That Which I Should Have Done, I Did Not Do*. 1941. Oil, 92 x 36". Owned by the artist.



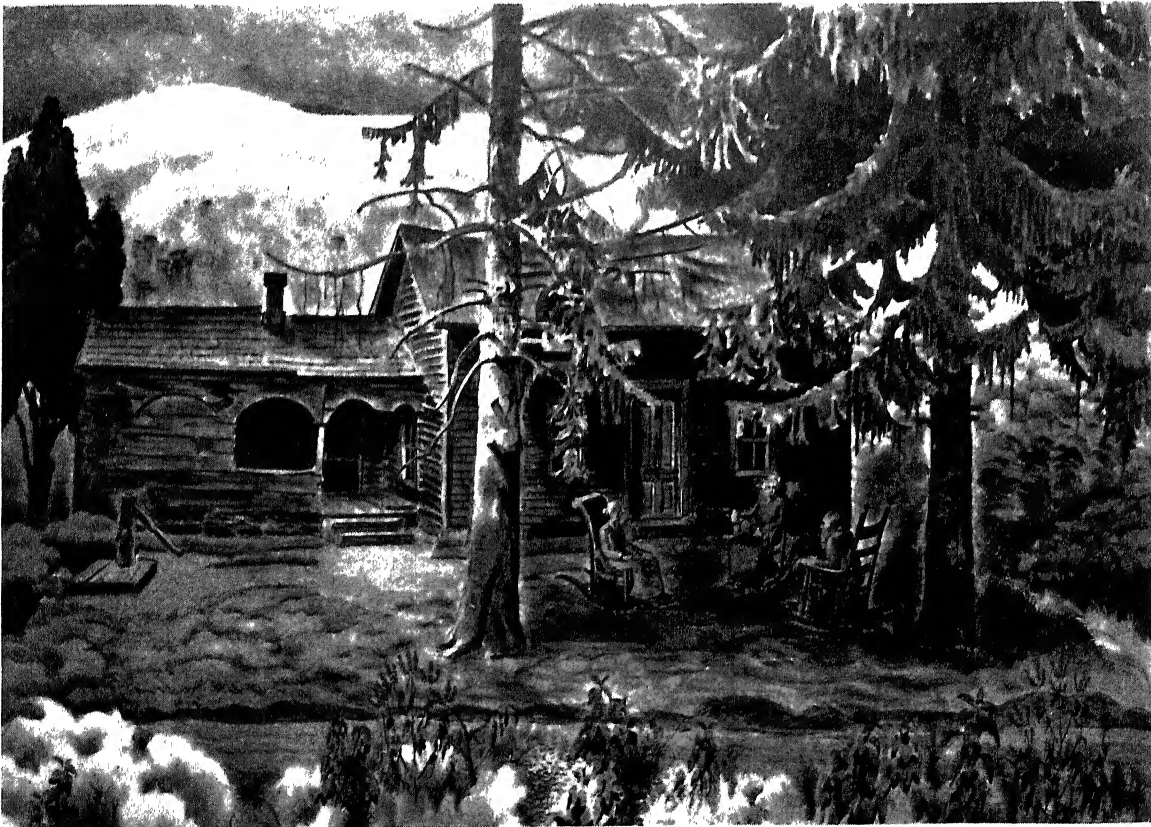


*Charles SHEELER: Upper Deck. 1929. Oil, 29 $\frac{1}{8}$  x 22 $\frac{1}{8}$ ". Fogg Museum of Art, Harvard University.*

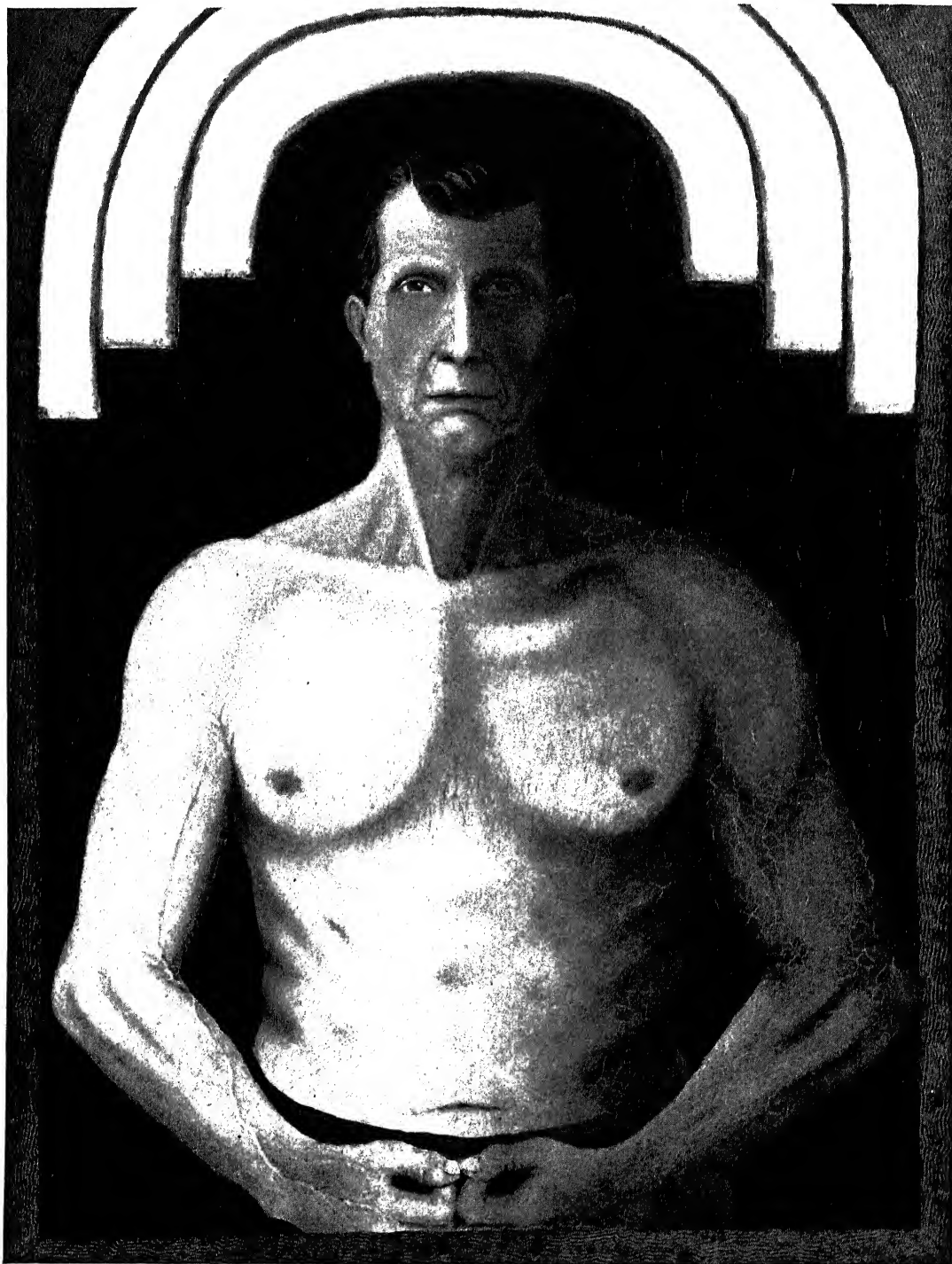




Georgia O'KEEFFE: *Stables*. 1932. Oil, 13 x 33". Collection Robert H. Tannahill.



Charles BURCHFIELD: *Evening*. 1932. Watercolor, 31½ x 43½". Newark Museum.



*John KANE: Self Portrait. 1929. Oil, 36½ x 27½". Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.*



Edward HOPPER: *Summer Time*. 1943. Oil, 29 x 44". Frank K. M. Rehn Gallery.

Alexander BROOK: *Georgia Jungle*. 1939. Oil, 35 x 50". Carnegie Institute.





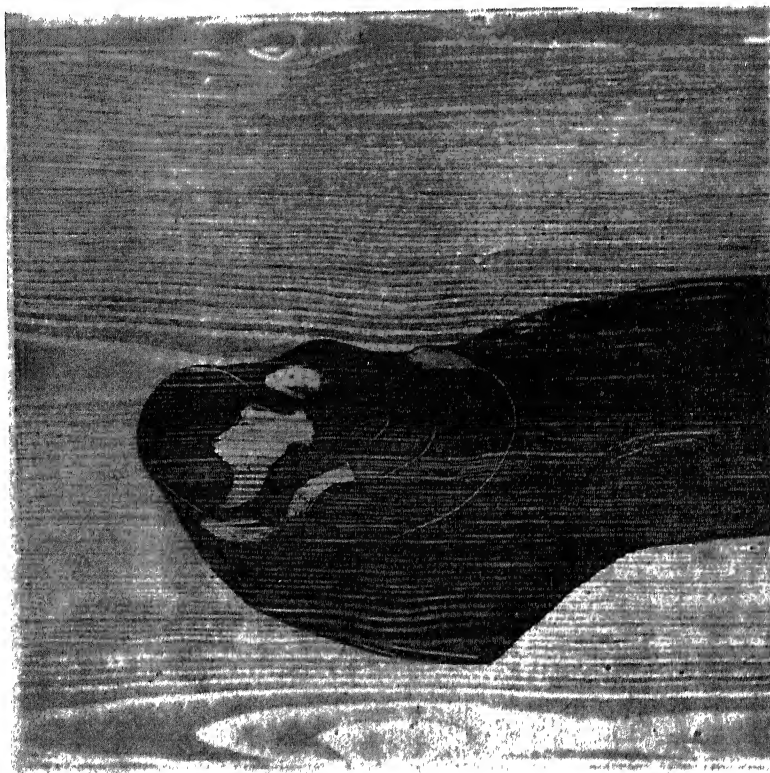
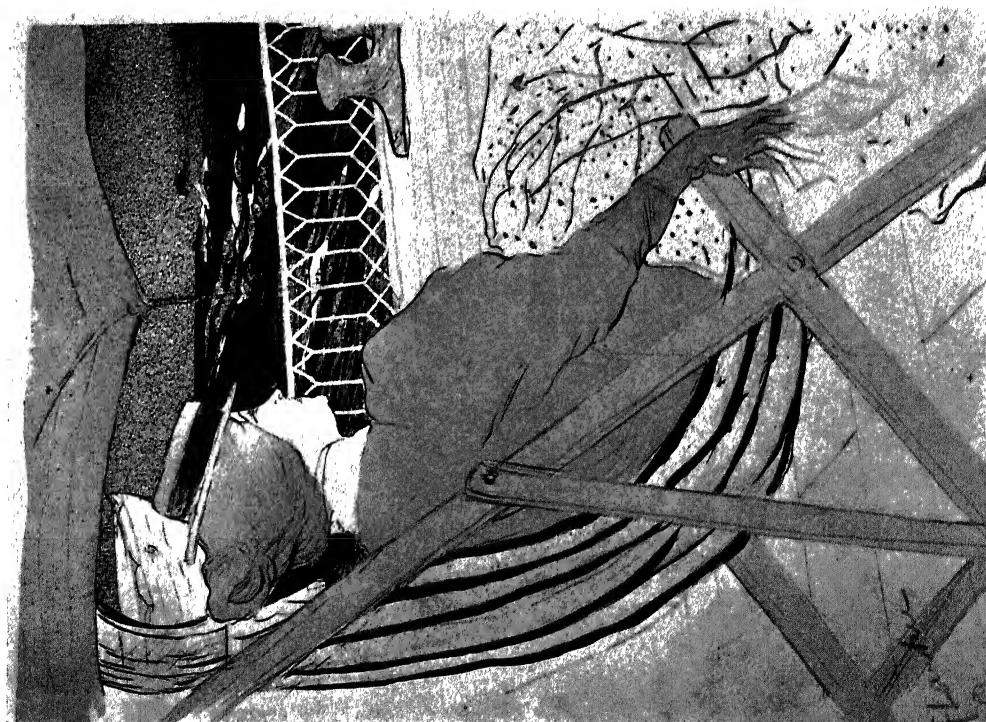
Louis GUGLIELMI: *The River*. 1942. Oil, 34 x 30". Downtown Gallery.





BLUME: *Eternal City*. 1934-37. Oil, 34 x 47 $\frac{1}{8}$ ". Museum of Modern Art, Mrs. Simon Guggenheim





Edvard MUNCH: The Kiss. 1902. Woodcut, 18 $\frac{1}{4}$  x 18 $\frac{1}{4}$ ". Museum of Modern Art.

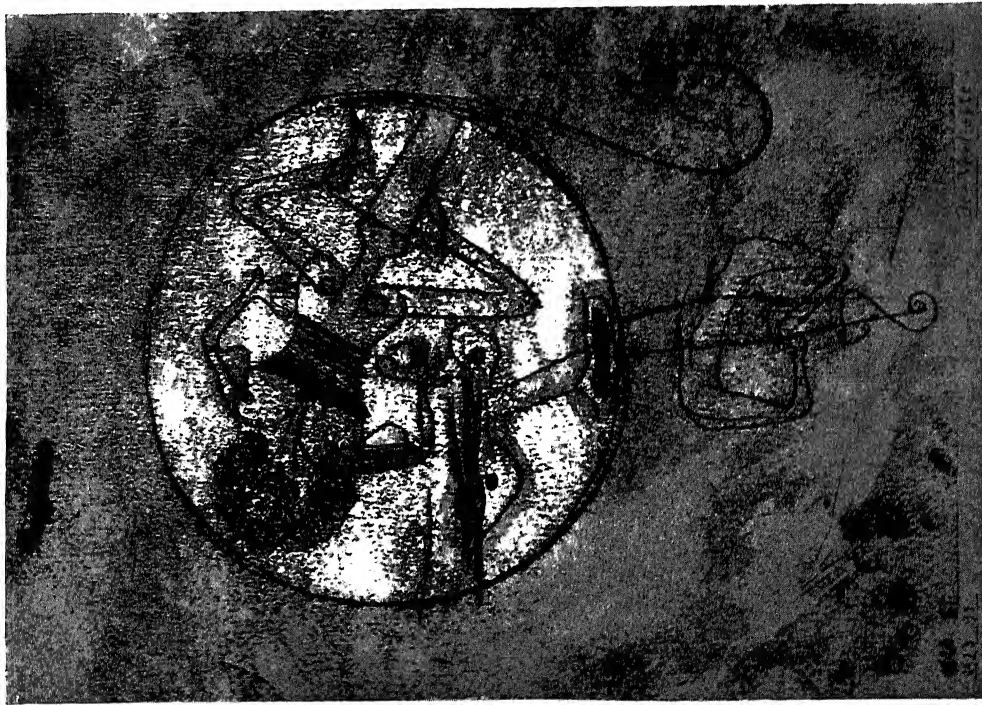
Left: Henri de TOULOUSE-LAUTREC: The Passenger in No. 54. 1896. Color lithograph, 23 $\frac{1}{4}$  x 15 $\frac{1}{2}$ ". Collection Richard H. Zinser.



Käthe KOLLWITZ: Death Tears a Child from Its Mother. 1935. Lithograph,  $19\frac{1}{2} \times 14\frac{3}{4}$ ". Museum of Modern Art.

Right: Georges ROUAULT: "This will be the last, little father." 1927. Etching,  $23\frac{3}{8} \times 16\frac{7}{8}$ ". Extended loan to the Museum of Modern Art.

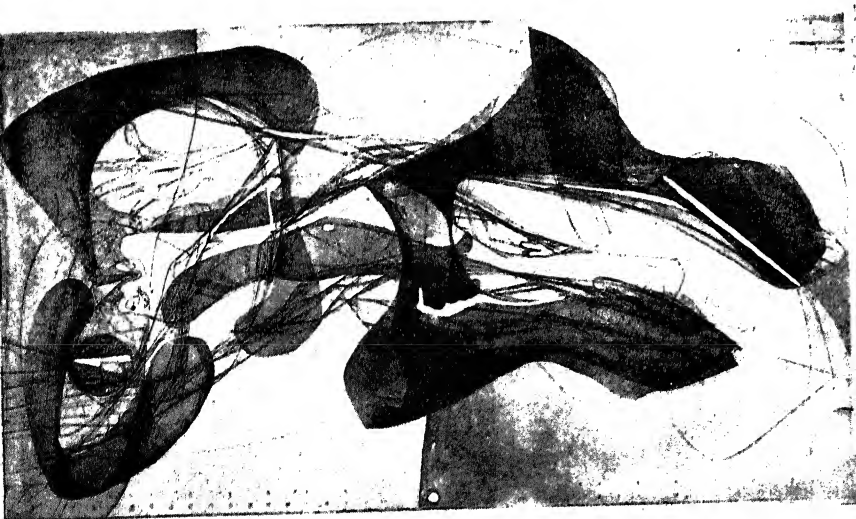




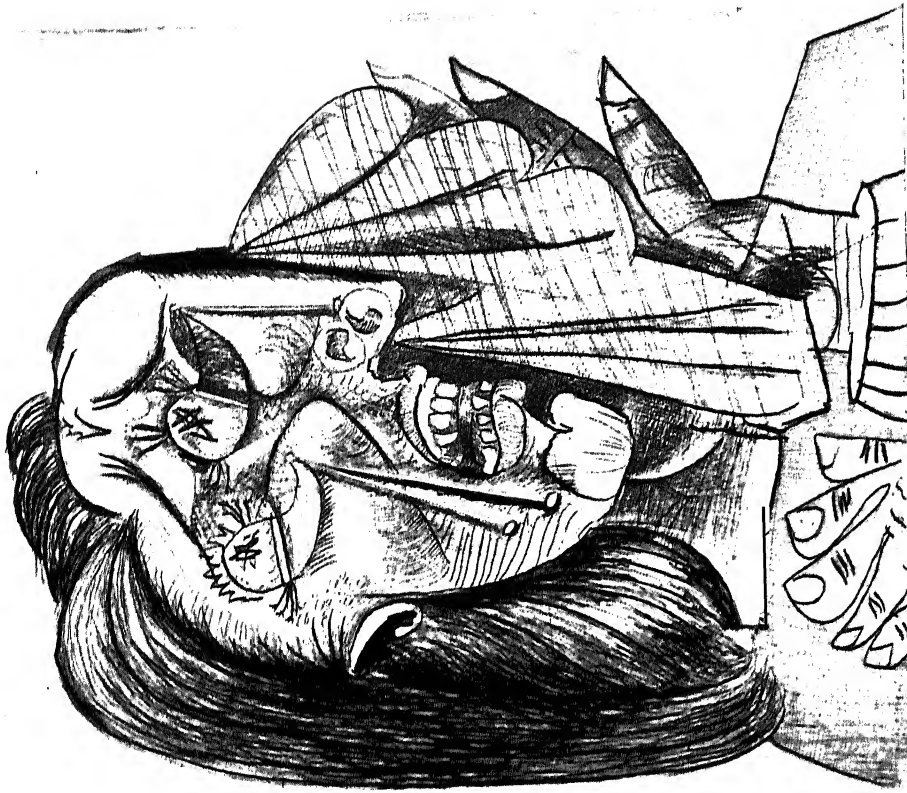
Paul KLEE: The One in Love. 1923. Color lithograph,  $10\frac{7}{8} \times 7\frac{1}{2}$ ".  
Museum of Modern Art.



Emil NOLDE: Grotesque Figures. 1913. Color lithograph,  $23 \times 19$ ".  
Museum of Modern Art.



Stanley William HAYTER: Tarantelle. 1943. Engraving, 21 $\frac{5}{8}$  x 13". Museum of Modern Art.



Pablo PICASSO: Weeping Woman. 1937. Etching and aquatint, 27 $\frac{1}{4}$  x 19 $\frac{1}{2}$ ". Second state. Owned by the artist.



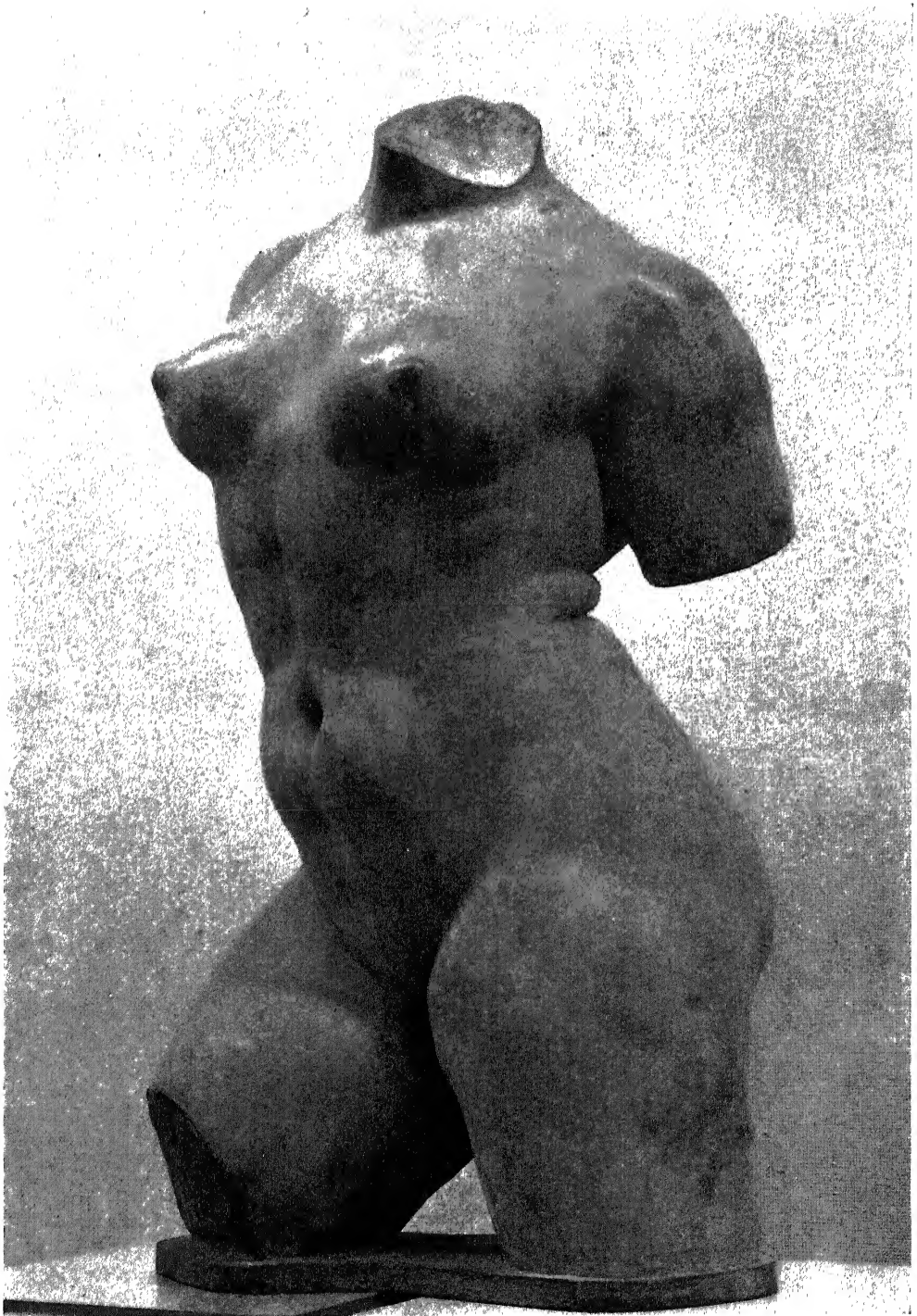


William GROPPER: *Homeless*. 1940. Lithograph, 12 $\frac{3}{8}$  x 16 $\frac{1}{4}$ ". A.C.A. Gallery.

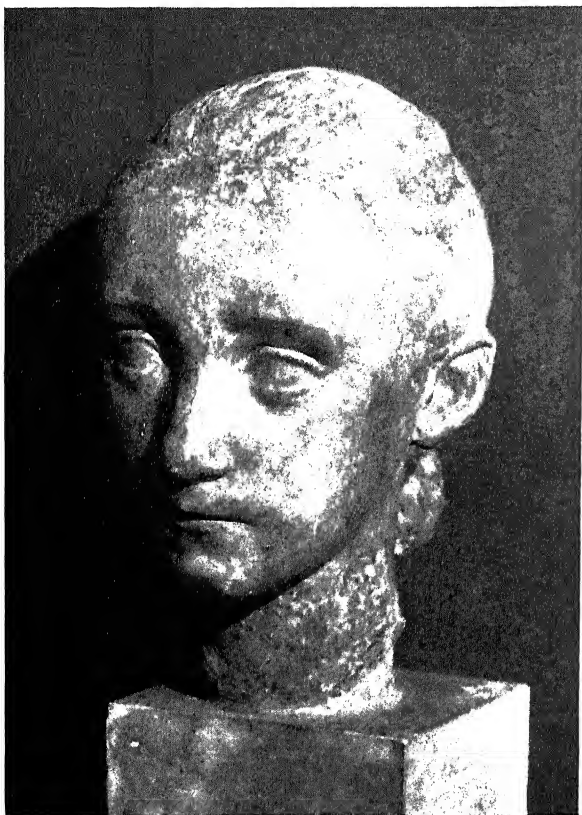


"Pop" (George Overbury) HART: *Orchestra at Cock Fight*. 1929. Color lithograph, 17 $\frac{7}{8}$  x 24". Museum of Modern Art.

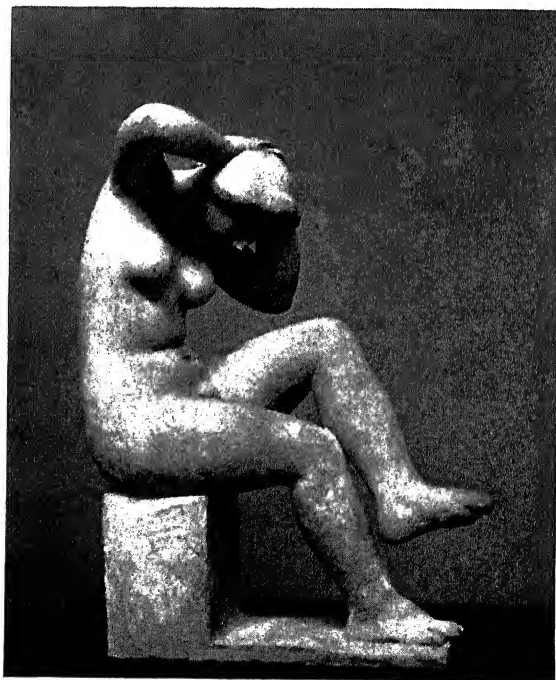




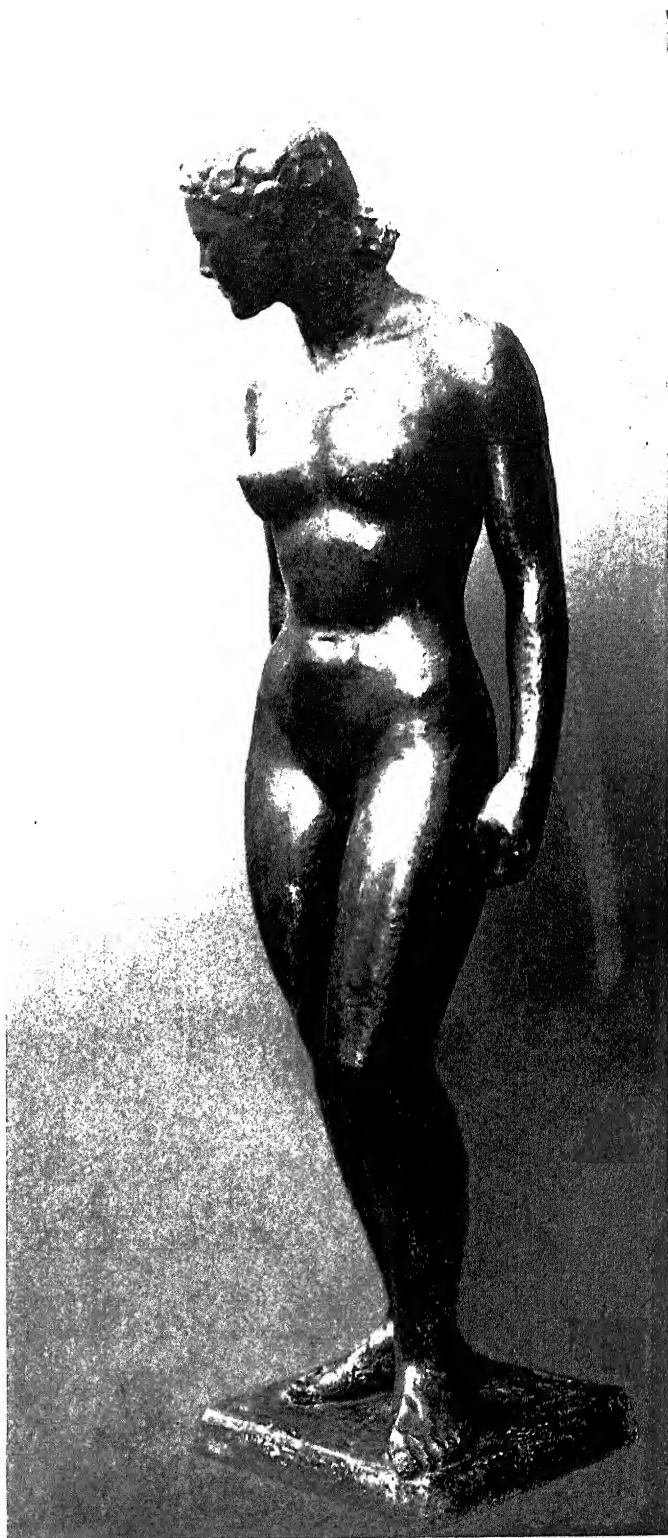
Aristide MAILLOL: *Action in Chains* (torso, monument to Blanqui). c.1906. Bronze, 47" high.  
Buchholz Gallery.



Charles DESPIAU: *Little Peasant Girl*. 1904.  
Original plaster, 15¾" high. Museum of  
Modern Art, gift of Mrs. John D. Rockefeller,  
Jr.



Aristide MAILLOL: *Seated Figure*. Terra cotta, 9"  
high. Museum of Modern Art, gift of Mrs. Saidie  
A. May.



Charles DESPIAU: *Assia*. 1938. Bronze,  
6'  $\frac{3}{4}$ " high. Museum of Modern Art, gift  
of Mrs. Simon Guggenheim.

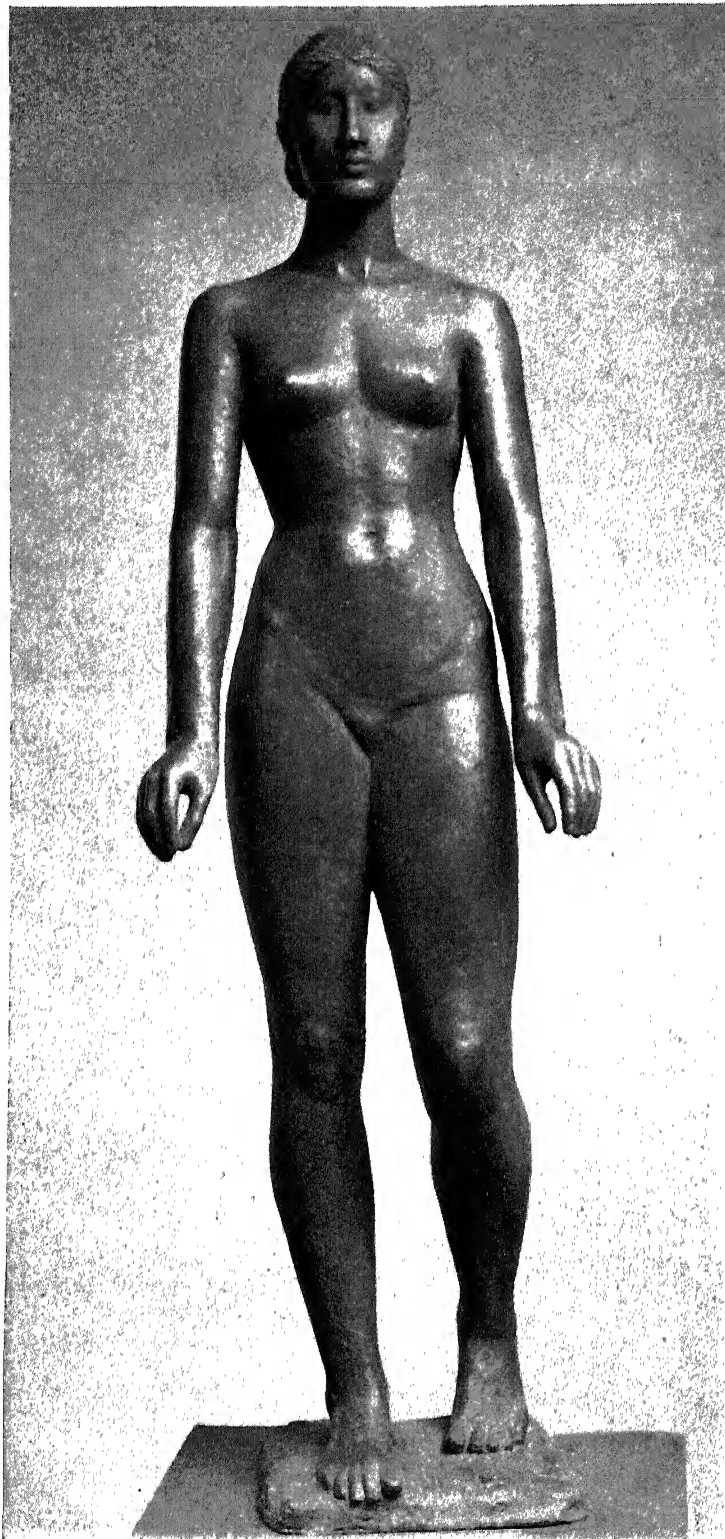


Wilhelm LEHMBRUCK: *Kneeling Woman*. 1911. Cast stone, 5' 9½" high. Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.



Wilhelm LEHMBRUCK: *Standing Youth*. 1913. Cast Stone, 7' 8" high. Museum of Modern Art. Mrs. John D. Rockefeller Purchase Fund.





*Gerhard MARCKS: Standing Nude.*  
1939. Bronze, 47½" high. Buchholz  
Gallery.



Ernst BARLACH: *Man Drawing a Sword*. 1911. Wood, 29¾" high. Museum of the Cranbrook Academy of Art.



José de CREEFT: *Saturnia*. 1939. Hammered lead relief, 60 x 38". Museum of Modern Art, gift of Mrs. George E. Barstow.



*Gaston LACHAISE: Woman. 1912-27. Bronze, 5' 10½" high. Whitney Museum of American Art.*





*Richard DAVIS: Girl in Granite. 1937-38. Pink Westerly granite, 49½" high. Owned by the artist.*



*Samuel CASHWAN: Torso. Limestone, 39" high. Owned by the artist.*





William ZORACH: *Head of Christ*. 1940. Black granite, 14 $\frac{3}{4}$ " high. Museum of Modern Art, gift of John D. Rockefeller, Jr.

*Jacob EPSTEIN: Portrait of George Bernard Shaw. 1934. Bronze, 24" high. Collection Mrs. Blanche B. Rosett.*



*John B. FLANNAGAN: Ram. 1931. Granite, 13½" high. Collection Capt. Edward M. M. Warburg, on extended loan to the Museum of Modern Art.*





ROBUS: *Invocation*. c.1928. Bronze (1940), 34" high. Owned by the artist.

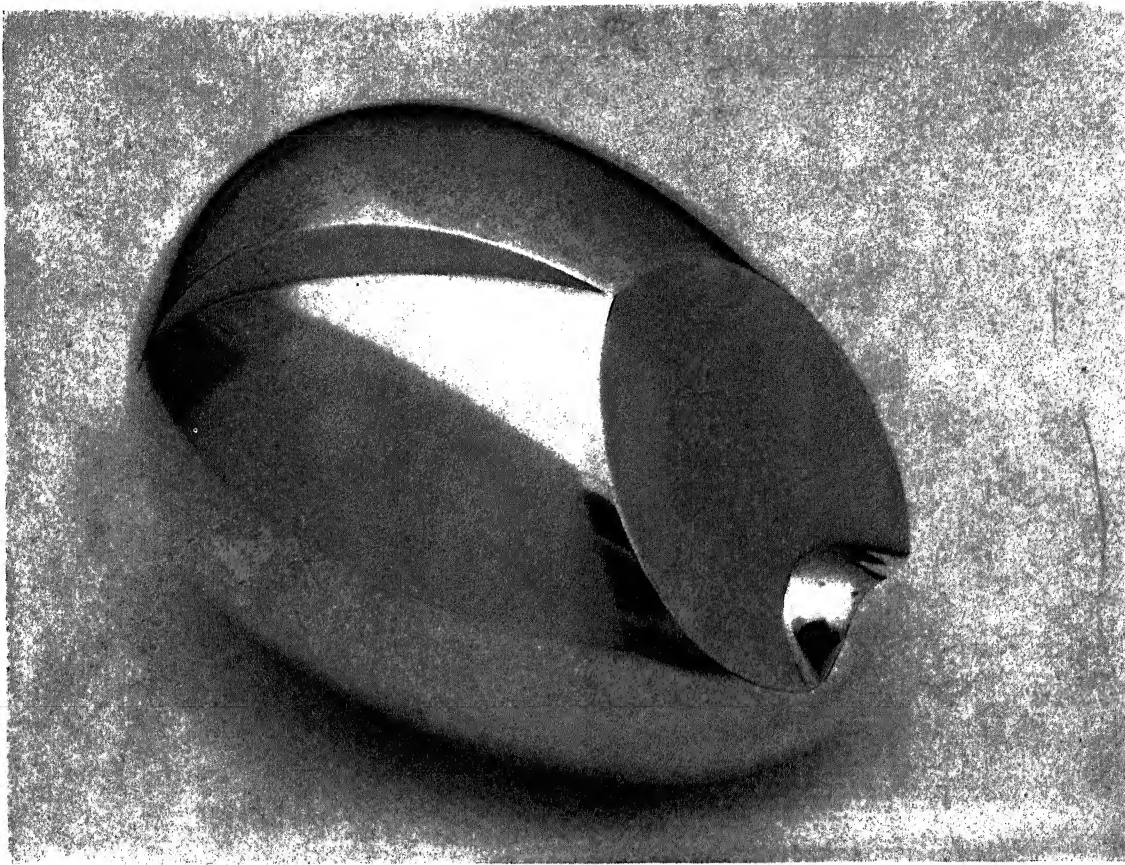


Alexander ARCHIPENKO: *Nude*. 1915. Bronze, 13 $\frac{3}{4}$ " high. Museum of Modern Art.



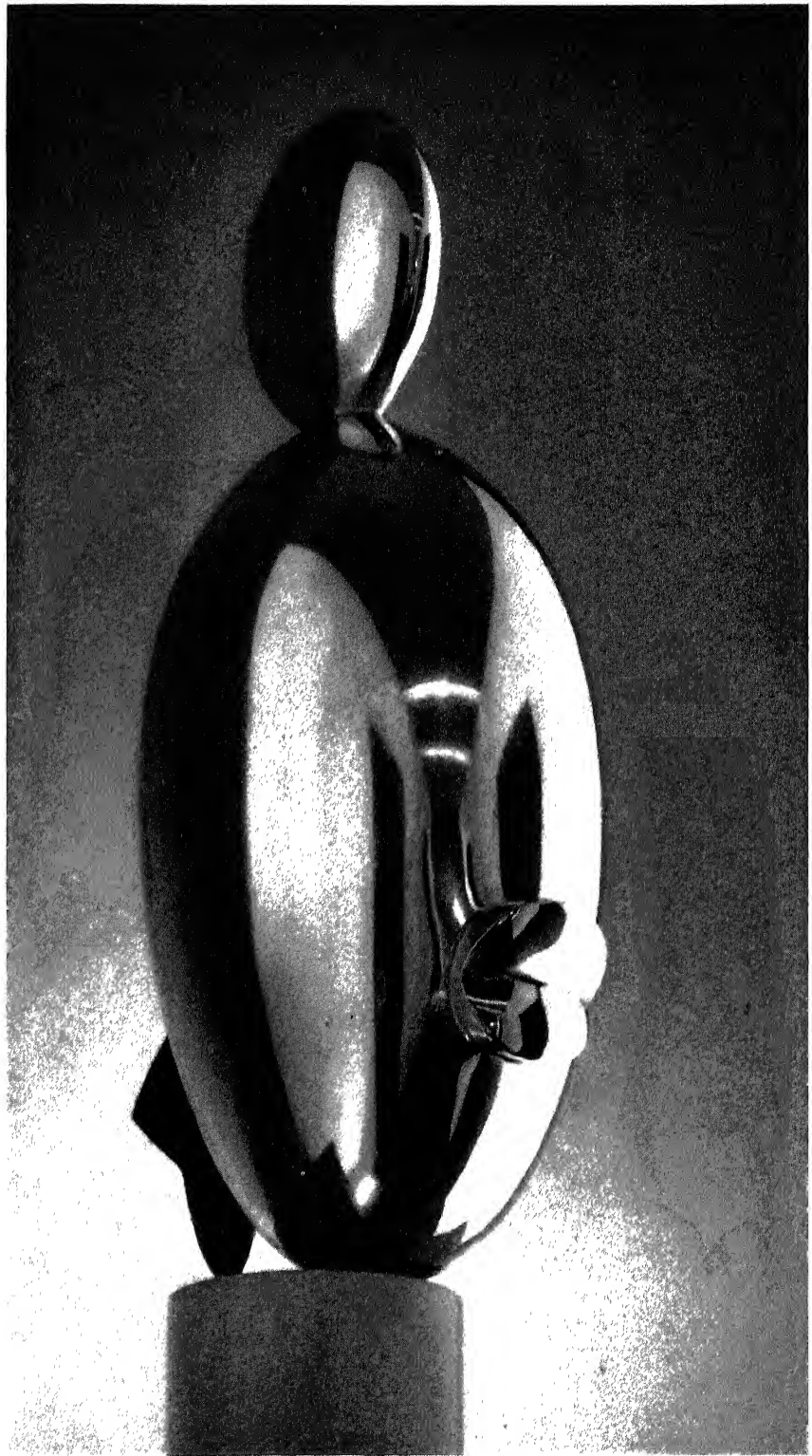
Raymond DUCHAMP-VILLON: *The Horse*. 1914. Bronze, 40" high. Museum of Modern Art, van Gogh  
Purchase Fund.

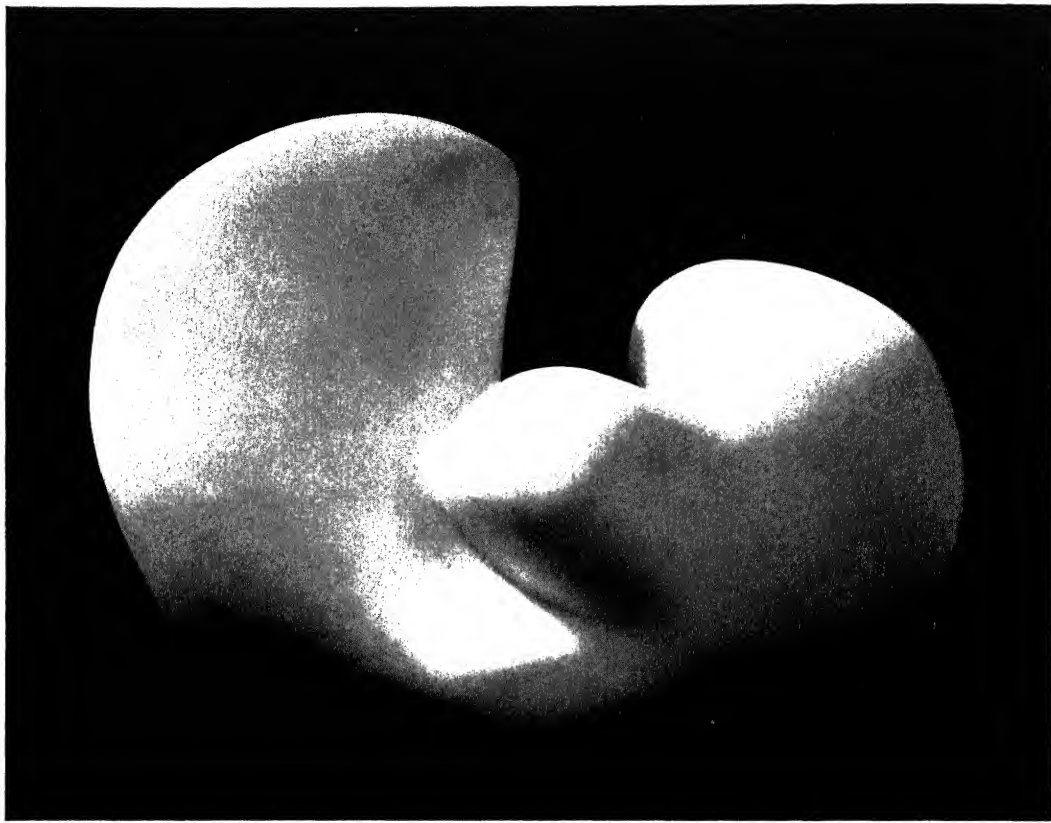




*Constantin BRANCUSI: The New-Born. 1915. Bronze (1920), 8¼" long. Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.*

*Opposite: Constantin BRANCUSI: Blond Negress. 1926. Bronze, 18" high. Collection Philip L. Goodwin.*

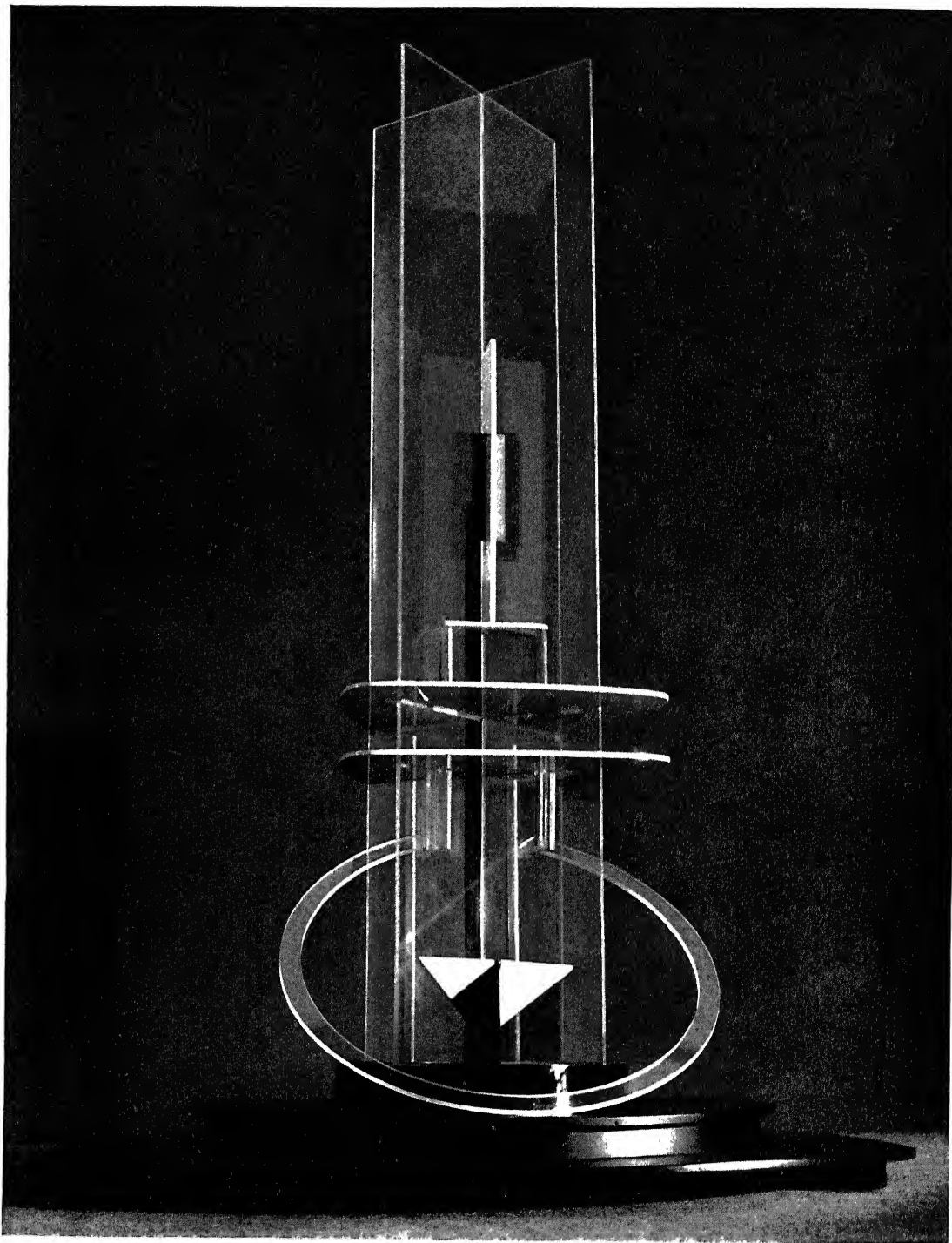




*Hans ARP: Human Concretion. 1935. Plaster, 19½" high. Museum of Modern Art, gift of the Advisory Committee.*

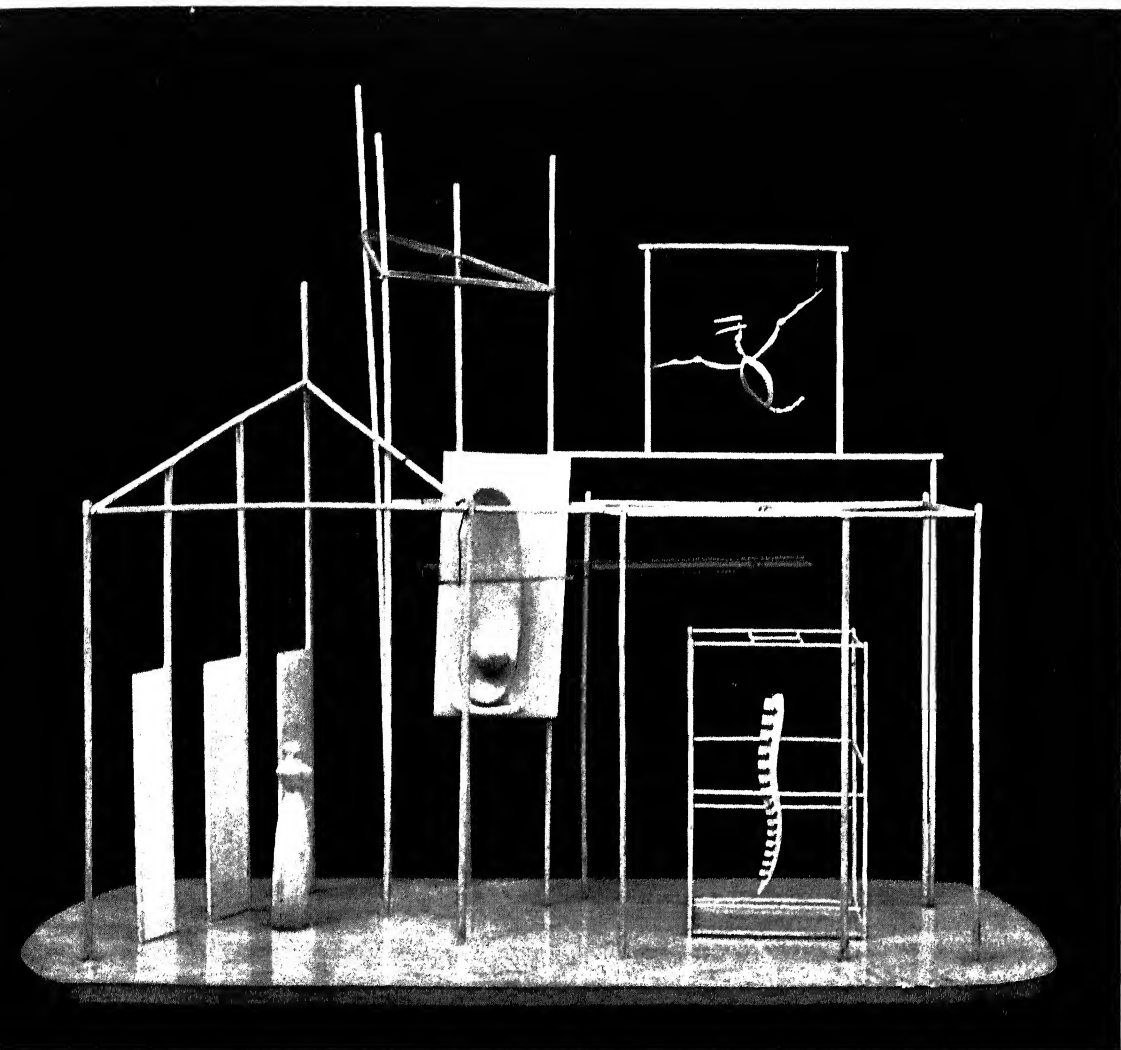


y MOORE: *Recumbent Figure*. 1938. Hornton stone, 54" long. The Tate Gallery, London, on  
nded loan to the Museum of Modern Art.



*Naum GABO: Column (space construction). 1923. Glass, plastic, metal, wood, 41" high. Owned by the artist.*





Alberto GIACOMETTI: *The Palace at 4 A.M.* 1932-33. Construction in wood, glass, wire, string, 28 1/4 x 14 1/4". Museum of Modern Art, Purchase Fund.



Jacques LIPCHITZ: *Blossoming*. 1941-42. Bronze, 21½" high. Museum of Modern Art.



ues LIPCHITZ: *Mother and Child*. 1941. Bronze, 50" high. Buchholz Gallery.



*MARIA: Boiuna. 1942-43. Bronze, 33" high. Collection Nelson A. Rockefeller.*



Alexander CALDER: *Red Petals*. 1942. Mobile. Sheet steel, steel wire, sheet aluminum, 9' 2" high.  
The Arts Club, Chicago.



# PHOTOGRAPHY

A little more than a century ago photography was born. Not since the invention of painting and sculpture in pre-historic times had so radically new a medium been made available to artists who were not only its inventors but during those early years its principal practitioners. Nevertheless photography was at first considered not so much an art in itself as a cheap substitute for art, particularly the art of portraiture. Gradually during the last fifty years after much bitter and confused debate the position of photography as a fine art was generally accepted. This was brought about by the devoted efforts of such men as P. H. Emerson and Alfred Stieglitz, who not only championed the art of photography but clarified its possibilities and accepted its limitations.

In 1932, when the Museum of Modern Art first exhibited photography it was as a peer of painting. In *Murals by American Painters and Photographers* the photo-murals were commissioned and shown with the same care and dignity as the painted murals. And later in the Museum's comprehensive exhibition, *Photography 1839-1937*, Beaumont Newhall without neglecting the technical, scientific and reportorial aspects of photography, focused attention upon the history of photography as an art. The highest possible artistic and technical standards of fine photography have been the primary concern of the Department of Photography, founded in 1940, with David H. McAlpin as Trustee Chairman and Mr. Newhall as Curator.

They recognized, of course, that photography is also a popular art, an art of, by, and for everybody. Extraordinary popular interest had greeted the very invention of photography and caused its almost instantaneous spread throughout the western world. But it was not until sixty years later that photo-engraving processes made possible the mass production, or rather reproduction, of photographs in magazines and newspapers. Today the immense circulation of photo magazines proves that photography is holding its own even with its fabulous offspring, the movies, as a means of popular entertainment and information.

It is not only as an art, fine or popular, that photography plays an important role in our civilization. In many fields of technology and science, photography is an essential instrument of research and documentation. These functions of photography would scarcely come within the province of an art museum were it not that the camera in extending and refining man's comparatively feeble vision for purely scientific purposes has sometimes produced images of such extraordinary beauty that the artist photographer may well envy them and learn from them, just as, to draw an analogy from another Museum department, the modern industrial designer has learned much from the technological elegance of ball bearings or airplane propellers. In *Photography 1839-1937* many kinds of scientific photography were illustrated.

With the recent expansion of the Department the Museum intends to make photography one of its most active and important fields of work.

ALFRED H. BARR, JR.

*The above article is reprinted from the Bulletin of the Museum of Modern Art, 2 volume XI.*



Ansel ADAMS: *Moonrise, New Mexico*. 1941. Museum of Modern Art, gift of the photographer.

For *Art in Progress* the Museum has drawn upon its own collection of more than two thousand examples to present a brief but evocative survey of a century's achievement. Creative photography has been divided into three categories: *the abstract image*, *the lyric image*, *the objective image*. In each, the photographers who are true catalysts are shown in all their interrelations. Men like Hill and Atget, who were raised from obscurity in the upsurge of a later movement and have proved monumental in scope, are placed together with the later generations who have found them rich sources of inspiration. Often juxtaposition does not imply influence, but compares similar approaches or intentions, the earlier prophetic of the later, as with Le Secq and Sheeler, or Hine and Model.

The dominant intention of a man's lifework has generally been the basis for placing him in one category or another, although the chief twentieth-century photographers have contributed powerfully to all three. Atget, for example, is strongly lyric and uses images both disquieting and abstract, yet his intention is mainly objective. And Stieglitz's *Equivalent* series, though often hailed as a triumphant solution to the problem of abstraction, is nevertheless the epitome of the lyric intention. There are many borderline cases: Evans' bitter romanticism is both lyric and objective; Cartier and Levitt, poets of the accident, barb their images with social implications.

Lovers of photography will recognize both the richness and the lacunae of the Collection. It is already the most important and representative owned by any American museum. Although its first item was acquired eleven years ago, its main development has been in the shadow of four years of war. It has grown entirely through the generosity of collectors who gave both collections and money and of photographers who have often given tenfold the value of the limited purchase funds they received.

NANCY NEWHALL

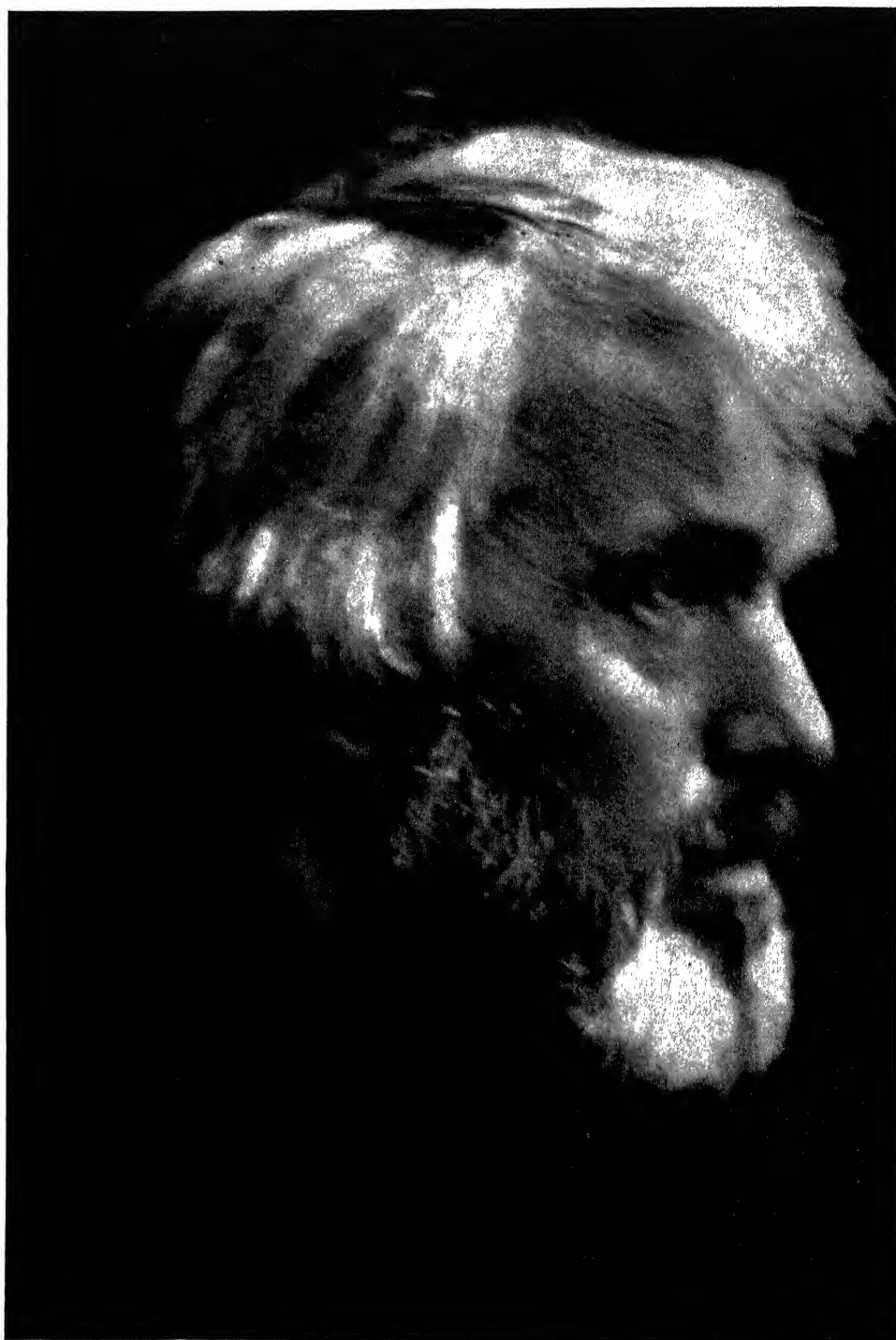


Albert Sands SOUTHWORTH and Josiah Johnson HAWES:  
*Sleeping Baby*. c.1850. Daguerreotype. Extended loan to the  
Museum of Modern Art from Ansel Adams.

UNKNOWN: Private, Civil War period. Ambrotype. Museum of Modern Art, Study Collection.



Matthew B. BRADY: Inside the Confederate Lines, Petersburg, Va. Collodion negative, albumen print. Museum of Modern Art, given anonymously.

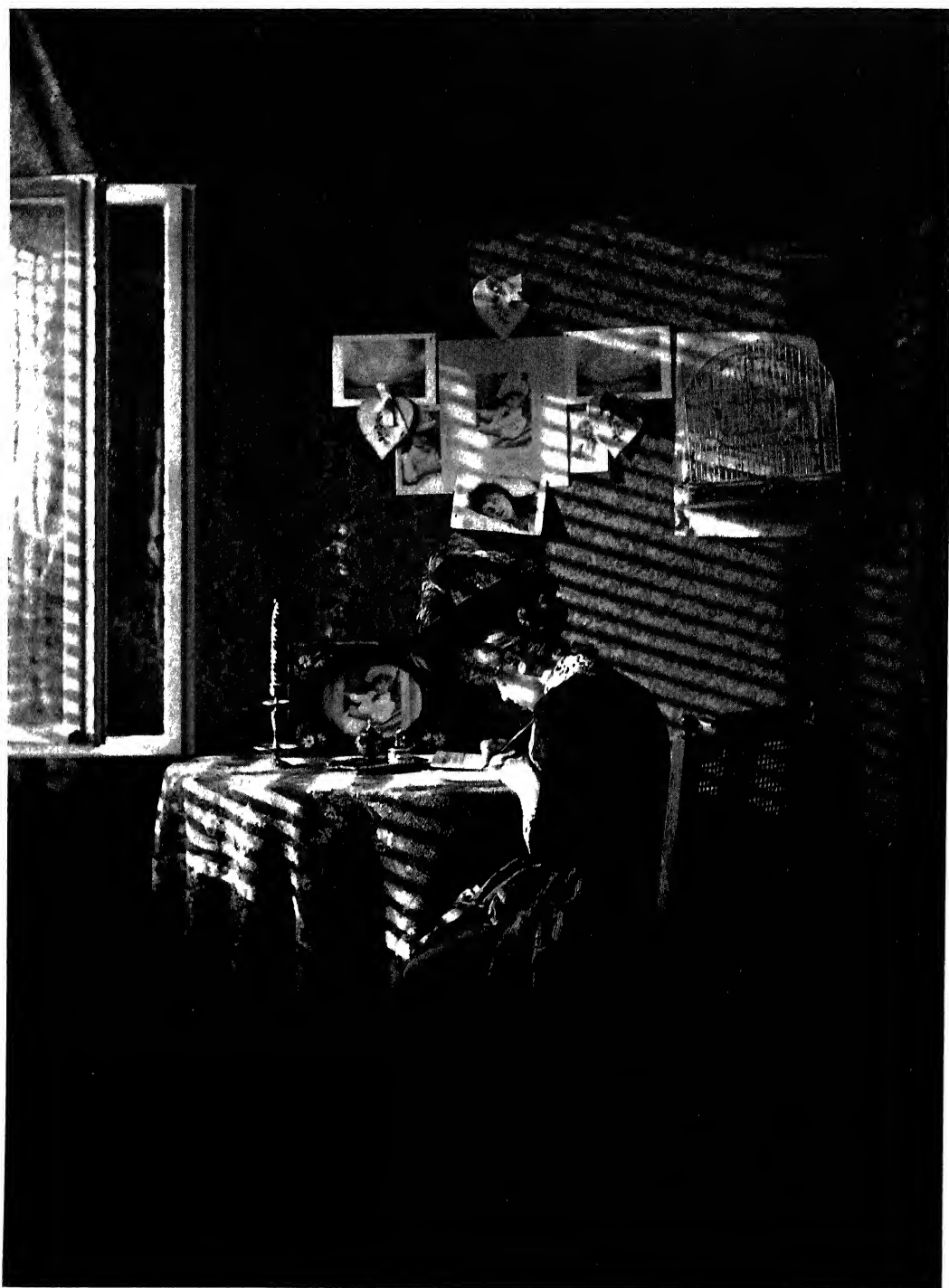


*Julia Margaret CAMERON: Thomas Carlyle. 1867. Collodion 'negative, albumen print.  
Museum of Modern Art, Purchase Fund.*





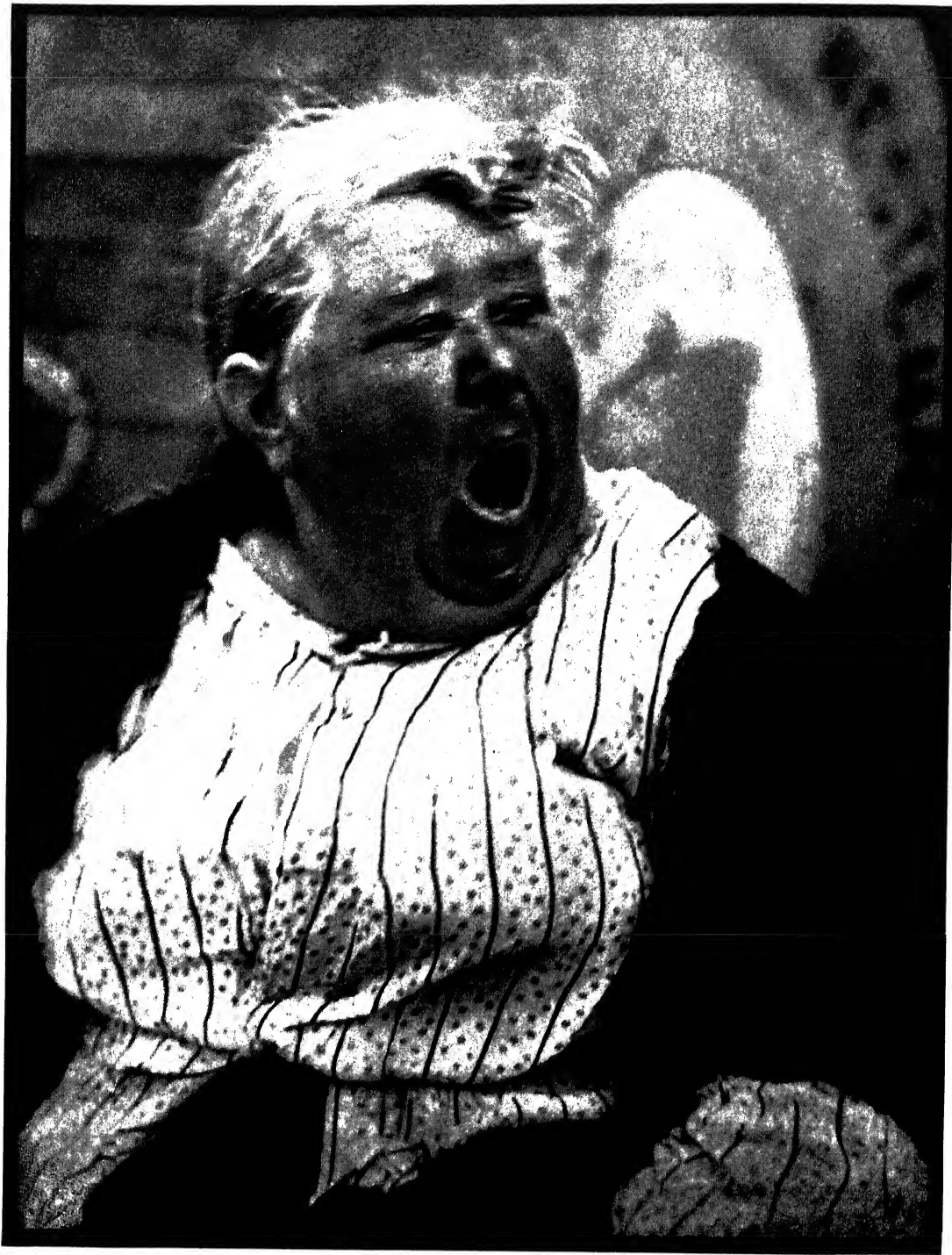
Dr. Peter Henry EMERSON: *Gunner Working up to Fowl, East Anglia*. 1886. Platinum print from album, *Life and Landscape on the Norfolk Broads*. London, 1886. Museum of Modern Art, given anonymously.



Alfred STIEGLITZ: *Paula, Berlin*. 1889. Museum of Modern Art, given anonymously.



*Lewis HINE: Child in Carolina Cotton Mill. 1908. Museum of Modern Art, Purchase Fund.*



*Paul STRAND: Yawning Woman. Photogravure from Camera Work, No. XLIX-L, June 1917. Museum of Modern Art.*



gène ATGET: *Side Show*. c.1900. Print by Berenice Abbott from the original glass negative in her collection.  
useum of Modern Art, given anonymously.





*Edward WESTON: Sand Dunes, Oceano, California. 1936. Museum of Modern Art, Purchase Fund.*



Henri CARTIER-BRESSON: *Children Playing in Ruins, Spain*. 1934. Museum of Modern Art, given anonymously.



Arthur FELLIG (Weegee): *Tenement Fire, Brooklyn*. December 14, 1939. Museum of Modern Art, Purchase Fund.



Berenice ABBOTT: *New York at Night*. c.1933. Museum of Modern Art, Purchase Fund.



*Mt. Wilson Observatory: Orion, nebula south of Zeta Orionis, containing Dark Bay, exposure 3 hours. November 13, 1920. Museum of Modern Art, Study Collection.*

*Opposite: Barbara MORGAN: Solstice, New York. 1943. Museum of Modern Art, Purchase Fund.*





# DANCE AND THEATRE DESIGN

The recent creation of a Department of Dance and Theatre Design indicates the Museum's natural extension into new fields of contemporary art. Actually a theatre section had been projected as far back as 1934 when the Museum held its first comprehensive exhibition of scene and costume designs, *Theatre Art*, under the direction of Lee Simonson. While the objectives of this new Department are, of course, identical with the Museum's general purposes, it cannot rely on any precedent of either principle or procedure within its own limited province. For, curious though it may seem, no public agency concerned with the arts has yet made consistent efforts toward a specific definition of the artistic iconography of dance and theatre; and none has ever conceived an adequate and methodical presentation of applied theatre esthetics.

Since the artistic legitimacy of the theatre may safely be taken for granted, two questions arise: Why does so eminently popular an art-form suffer from almost systematic neglect in the treasure-houses of the arts? And why, in the realm of esthetic research as well as presentation, do the theatre arts not receive their full share of recognition and support?

The answers reveal the complexity of the problem. To begin with, the theatre itself seems hardly conscious of its responsibility as an educational agency in the arts. Though potentially an important esthetic instrument, it has but rarely realized, accepted and fulfilled its esthetic responsibilities. The very vagueness of the term 'Theatre Arts' tends to confuse the issue. It may include architecture, painting, music, poetry, acting and dancing as either contributing or essential factors. Moreover every one of them, though esthetically valid in its own right, assumes a modified, if not entirely new, significance in relation to the totality of theatre art work. This relative and specifically theatrical significance has yet to be established by virtue of esthetic authority.

Why should such an attempt be made at all since we may expect complete artistic experience and satisfaction only from the actual and complete performance? What new values in essence or in quality can an art institution, other than the theatre itself, convey that may not just as well be derived directly from the original manifestation? There is, obviously, no better place for the appreciation of the theatre than within it, and any theatrical record is less complete and conclusive than the actual performance to which it refers. In fact, the art work as such ceases to exist the instant the performance ends. Thus lacking the immediacy of experience and of spontaneous emotional response, any appreciation of theatre records must rely on indirect and fragmentary data. In this respect the theatre arts compare unfavorably with fine arts, architecture and poetry which endure for permanent reference and continuous observation.

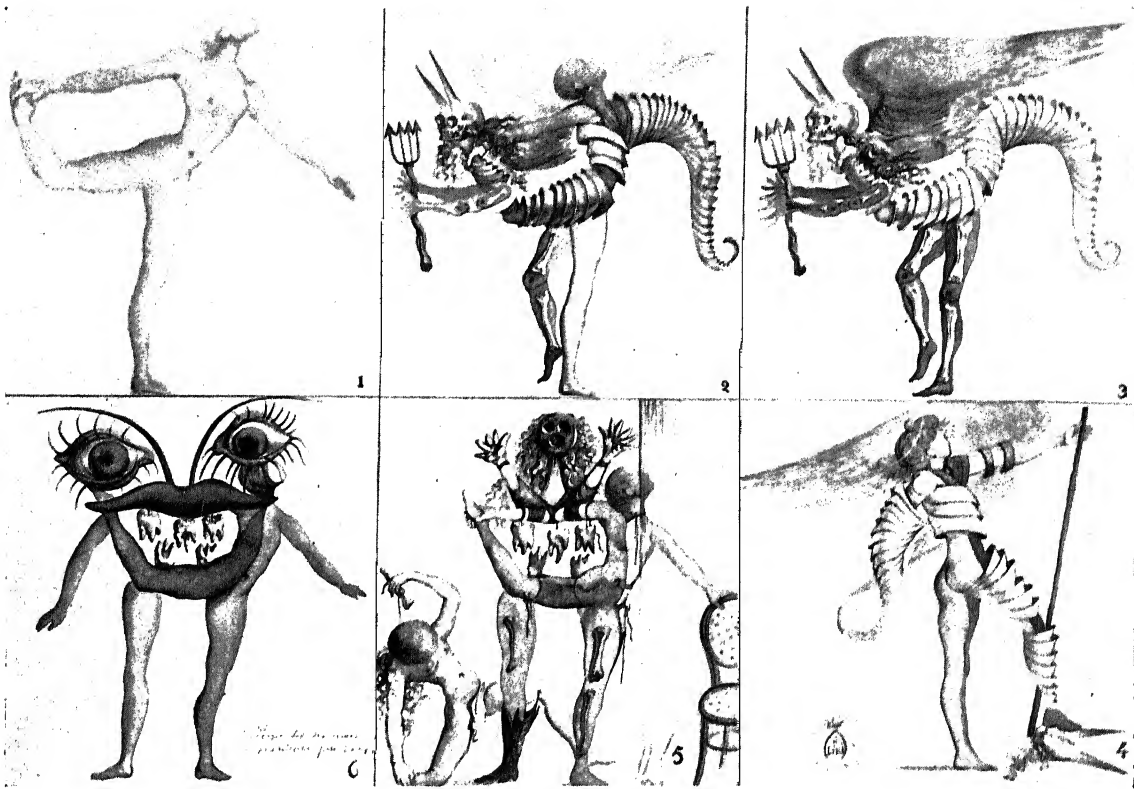
Considering these problematic circumstances the need and demand for tangible documentation is not surprising. It explains why museums and collections of theatre and dance materials have been conceived primarily as depositories for historical records of every description, regardless of their intrinsic value. The necessity and merit of such comprehensive safekeeping need not be explained nor emphasized.

Marc CHAGALL: Costume design for Mar-  
 ova for Ballet Aleko. 1942. Gouache, 20 $\frac{7}{8}$   
 14 $\frac{1}{2}$ ". Owned by the artist.



deed this imposing archive constitutes the basis of all research. Yet the fact remains that the knowledge of the theatre arts has gained in quantity, rather than quality. Modern theatre study has made little progress in establishing esthetic standards and authoritative criteria for the evaluation of the visual aspects of the theatre arts. However, a more serviceable and gratifying task could scarcely be conceived than the specific evaluation of these records. There is every reason to believe that a careful reappraisal of the esthetic achievement of the modern theatre, and a program to stimulate new creative work would be welcome. Any such investigation seems justified and useful if it bears positive results, and provided these results can be directly translated in terms of practice and procedure. All that is needed now in theatre esthetics is the initiative to submit a constructive project to theatre public and experts alike, and the physical facilities to carry it out in practice.

The Department of Dance and Theatre Design is in a favorable position to do both. It proposes to serve as a center to coordinate all significant efforts in this special field. As this is a new and fairly ambitious project, no immediate or spectacular results may be expected; the complexity of the task presages a slow process of gradual clarification. However this theoretical investigation is but a foundation for all future activities, and by no means an end in itself.



Salvador DALÍ: Costume designs for Paranoiac Ballet. Watercolor, 14½ x 22". Collection Dr. Harry Lepman

The objectives of the new Department may be identified with the Museum's triple activities: collection, exhibition and education. The collection is conceived as fluid, rather than static, and limited in character and scope. It is primarily concerned with the visual manifestations of theatre and dance, and more specifically with original drawings and designs. This pictorial record covers a contemporary period of roughly fifty years, with particular emphasis on the immediate present; it is planned to transfer older materials to more permanent depositories as time progresses. Moreover the principles which determine the selection represent an evaluation of the esthetic significance and the intrinsic artistic quality, expressly renouncing any attempt at quantitative inclusiveness or completeness.

As compared to this strictly selective principle the exhibitions program is considerably broader in concept. It will endeavor to cover the specific problems of the artist in relation to the theatre, in comprehensive, pictorial surveys. In this particular activity the Department may serve as an arena for displaying the treasures of theatre and dance in private and public collections, now more accessible to the expert than to the public. The new Department's first exhibition is a limited contribution to *Art in Progress*. Here we have an opportunity to contrast theatre designs by certain artists with their major canvases which appear in the painting section, and they may seem to invite comparative, if not competitive, appreciation. Without anticipating any conclusive judgment it may be assumed that the striking artistic inequality of the



*Pavel TCHELITCHEW: Design for stage setting for Ballet Apollon Musagète. 1942. Gouache, 32½ x 38".  
Museum of Modern Art Dance and Theatre Collection.*



*Christian BÉRARD: Design for decor for Ballet Symphonie Fantastique. 1936. Gouache, 11 x 18½".  
Museum of Modern Art Dance and Theatre Collection.*



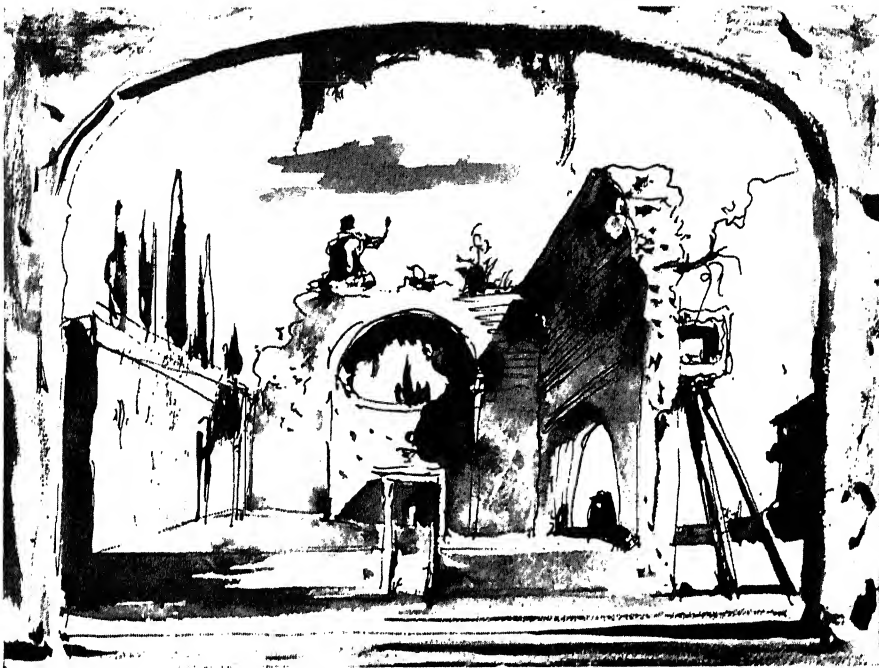
theatrical contributions tends to point to occasional deficiencies in the artistic accomplishment. It cannot be emphasized too strongly that some such controversial works have been included with a deliberate purpose. They illustrate, often better than the finest drawings present, the very problem at issue.

None of the exhibited scene and costume designs was originally meant to be an accomplished work of art in its own right. Intrinsically they are all incomplete and fragmentary contributions to an eventual total achievement: the actual performance. Whatever objective artistic quality they may reveal is merely an incidental, or even an accidental, circumstance. This is by no means to suggest unwarranted forbearance on the part of the critical beholder; it is merely to direct special attention to a specific esthetic problem. Obviously it does not make sense to assume that Picasso, Chagall, Léger, Bérard, Tchelitchew, Dali and many equally outstanding painters lack the mastery of conveying artistic validity to their theatrical creations. Nor is there a justification for denying Appia, Craig, Robert Edmond Jones, Simonson, Oenslager and equally competent scenic artists a fair claim to full esthetic recognition. Yet that is exactly what happens, and will happen again, so long as theatre drawings are considered as imperfect realizations of original artistic conceptions. By mere force of habit and repetition this doubtful esthetic attitude has gained a certain authority in public as well as expert opinion; which situation, in turn, may well account for the usually half-hearted and almost apologetic presentation of the theatre arts in general collections and exhibitions.

The curious fact is that theatre design owes its artistic significance to the very circumstance which tends to make it esthetically suspect: namely that it has been conceived to serve a purpose, and that it is commissioned art, made-to-order. It is disconcerting to find genuine art conditioned by objective contents and implications. But then great art has frequently been commissioned and quite often a clearly defined assignment serves as a challenge to the artist. There is, indeed, an element of realism even in the most radically abstract theatrical work, due to its eventual execution in three-dimensional stage reality. And this physical condition, rather than any esthetic evaluation, becomes the ultimate test for the artist's achievement. Thus theatre drawings require a special effort to interpret their scenic implications as well as their spatial realization. But if this peculiar artistic idiom speaks to the chance beholder with directness, it will be found just as revealing in meaning and as rich in emotion as any conception "for art's sake." And true artistic vision will clearly transcend the apparent negligence of design, conveying artistic significance to its every expression.

No single exhibition can possibly deal with the entirety of scenic problems. Of necessity the drawings presented had to be limited in size and subject. In order to create an over-all unity for styles so widely divergent all the drawings were selected from the highly poetic and imaginary sphere of lyric theatre and ballet, in the hope of providing a consistent contrapuntal line going through the polyphonic richness of color and design. Properly translated in terms of space and light, of movement and function, these drawings may convey infinitely more meaning and pleasure than seems immediately expressed in the mere place or character they portray according to label and catalog.

GEORGE AMBERG



Eugene BERMAN: Sketch for stage setting. Ink, 9½ x 12½". Museum of Modern Art Dance and Theatre Collection.



Franklin WATKINS: Costume design for Ballet Transcendence. 1934. Watercolor, 11 x 14½". Museum of Modern Art Dance and Theatre Collection.



*Alexandra EXTER: Costume design for Romeo and Juliet. 1921. Gouache, 22 x 14". Collection Boris Aronson.*



*Kurt SELIGMANN: Costume design for dance composition The Golden Fleece. 1941. Dry point, 22 x 15". Owned by the artist.*



Oliver SMITH: Design for setting for ballet Rodeo.  
1942. Gouache, 14 $\frac{1}{8}$  x 21 $\frac{1}{8}$ ". Collection Ballet  
Russe de Monte Carlo.



Boris ARONSON: Costume design for Ballet Snow  
Maiden. 1941. Gouache, 16 x 11 $\frac{1}{2}$ ". Owned by  
the artist.

# THE FILM LIBRARY

It could be said with truth, though not the whole truth, that the Film Library of the Museum of Modern Art owes its existence to a growing desire on the part of a few people to see again those motion pictures through which, step by step, the art of the films has developed. They believed that such films would prove on reexamination to possess an enduring quality, comparable to that inherent in fine works of art in other media, though of a separate kind and peculiar to the films alone. There was also their desire to savor the peculiarly nostalgic emanations of bygone films, whether in renewing esthetic sensations such as *Shoulder Arms*, *Caligari* or *Potemkin* had formerly provoked, or nostalgia of a more human kind. But chiefly it was a belief in the profound importance, originality and liveliness of motion pictures, as such, which lay behind the movement to restore outstanding films to view.

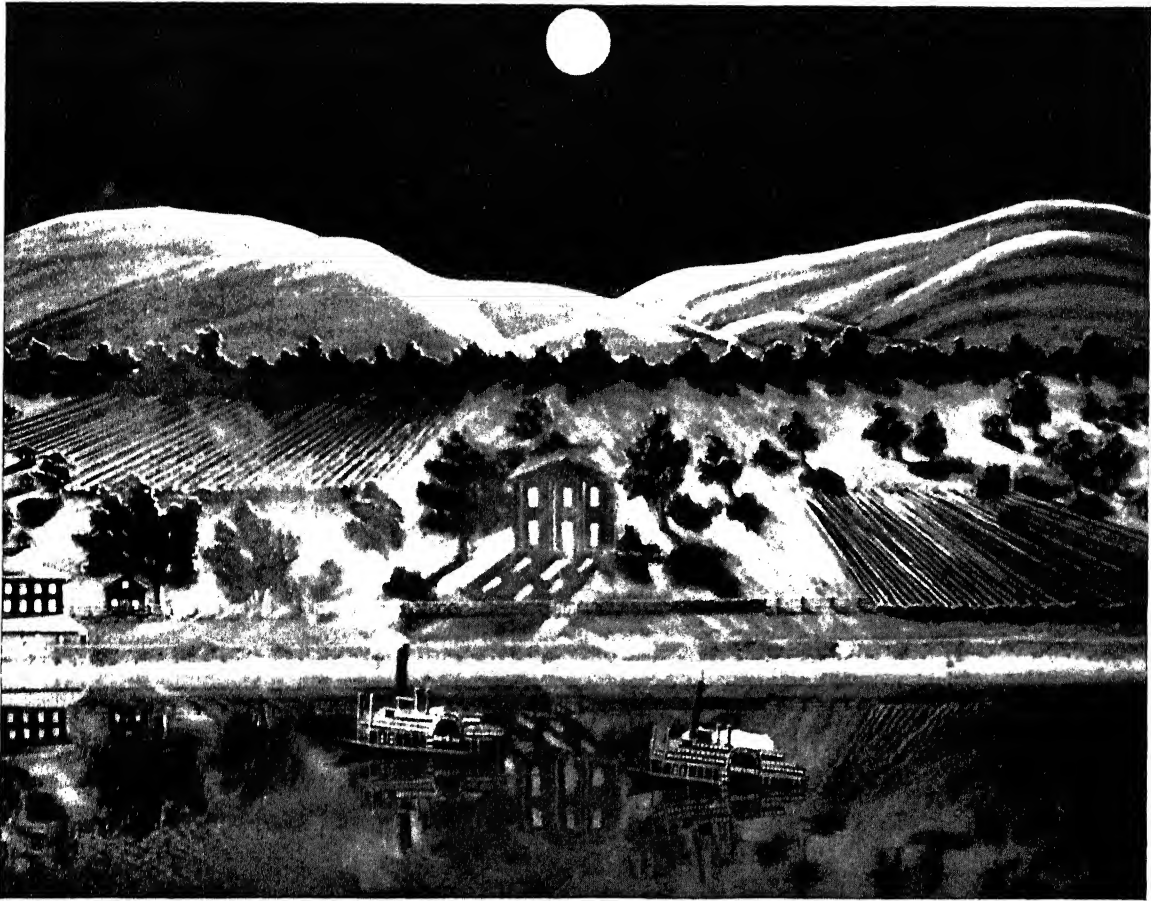
It was probably inevitable that, sooner or later, an effort so to restore them would be made. That the place in which it was done happened to be this Museum was due in part to the nature of the institution itself, its elasticity and scope. Almost certainly the film industry itself would never have undertaken the task. Immersed in and inclined to over-value that film which is just about to be made, and therefore negligent of films already completed and done with, it had neither impulse nor leisure to preserve a record of its own achievements. Nor is it necessarily the best judge of them. On the other hand a generous measure of recognition is due to the motion picture community as a whole for having—at first with some uncertainty and suspicion but now with increasing cooperativeness and interest—made the needed material available to the Film Library. After all, the films *belong* to them.

It is now nine years since the Film Library came into existence. Some account of its origins and a critical glance at its activities seems appropriate. Has it done what it engaged to do? A substantial grant from the Rockefeller Foundation made its establishment possible: this was supplemented by other considerable gifts of money from private sources. In May 1935 the Trustees, in announcing the creation of the Film Library, stated its purpose: it was "to trace, catalog, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

That the Museum might embrace films as well as the other arts was adumbrated by Alfred Barr in his first report to the Trustees in 1929. In 1932 a motion picture committee was formed, under the chairmanship of Edward M. M. Warburg. Thumbnail reviews of current motion pictures—including *The Three Little Pigs*—appeared in the first Museum bulletin, June 1933, and were continued for some time afterwards, while the issue of February 1934 included a brief column on "Films and the Museum." Evidently

(Continued page 172)





*UNCLE TOM'S CABIN (The Edison Co.). 1903. This delicious primitive, eleven minutes long, is one of the newest acquisitions of the Film Library. While the earliest films were usually content merely to mirror the world of reality, an ambition to tell a story on the screen soon led to the borrowing of many elements from other arts. Here the director took an immensely familiar play which he could safely reduce to dumbshow, and adorned it with gorgeous painted scenery that somewhat obscures the human actors or even, as here, does entirely without them. The scene depicted—a steamboat race on the Mississippi—seems an odd alternative for a long-shot until we recall that even today in some of the costliest movie productions we still meet with similar, though less spirited, vistas.*

*The naive appeal of Uncle Tom's Cabin, like that of Méliès' pictures, serves to point up the radical originality of The Great Train Robbery, made in the same year, in which a more genuinely cinematic style was essayed and the principles of editorial construction first explored.*

something was in the air, for, quite independently of the Museum—though sponsored by people as closely associated with it as Frank Crowninshield, Lincoln Kirstein and Nelson Rockefeller—the Film Society had been formed at this same time, for the purpose of giving its members private showings of exceptional pictures: it held some memorable evenings.

Next, in the fall of 1934, the Wadsworth Atheneum in Hartford, Connecticut, ran a series of special programs of outstanding films over a period of two months. These were arranged by Iris Barry, then librarian of the Museum of Modern Art and one of the founders of the original Film Society in London in 1925. The programs and printed notes furnished along with them foreshadowed those of the future Film Library. It was, actually, the difficulties experienced in obtaining appropriate films, both for the Hartford series and for the Film Society in New York, which finally brought home the urgent need for action: there was clearly no time to be lost if the valued films of the past were not to vanish forever into the limbo of storage vaults. By the fall of 1934 it had already become impossible to see any of the great Chaplin comedies, the bulk of D. W. Griffith's epoch-making pictures or, indeed any American film of importance



*CZAR NICHOLAS AND RASPUTIN. c.1913. This glimpse of history was used in Metro-Goldwyn-Mayer's recent The Film That Was Lost, widely shown in movie theatres, which pays tribute to the work of the Film Library for preserving and for making visible again so many motion pictures which otherwise would have vanished from sight.*

ANNA PAVLOVA. c.1924. The collection of the late Douglas Fairbanks' films, given to the Museum by the actor, included some unique footage of Pavlova dancing in his studio. This now forms part of the Film Library's program Social and Theatrical Dancing in Film: 1909-1936.

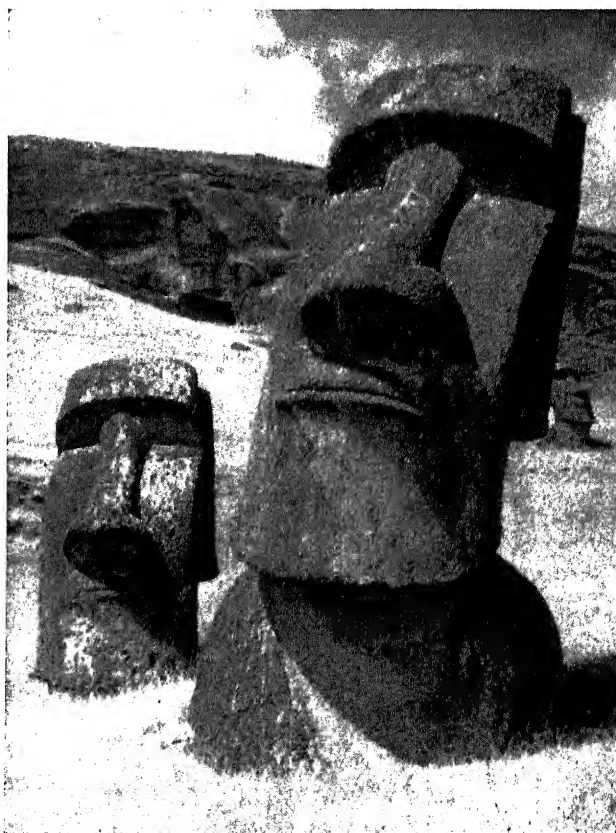


made before 1932. Classics of the French, Italian, Swedish or German cinema were equally invisible, as were the avant-garde pictures of the 1920's or examples of the new school of documentary films then being evolved in England. What little remained extant from the past was in the form of sadly worn and often incomplete prints, which were unlikely ever to be replaced.

These trial essays in Hartford and New York revealed a fact of paramount importance: access to the negatives of the films themselves was essential for any serious consideration of motion picture history, technique or esthetics and it would have been a waste of time to plan further without planning for this. Films, unlike other merchandise, are not for sale in the usual sense. The producers remain the sole owners and can alone dispose of the right to hold or show their pictures. What had to be obtained was some agreement whereby new prints of the desired films could be obtained, preserved and shown non-commercially. The cooperation of the industry was therefore the first thing to seek, since through its good graces alone could recovery of the film's past be ensured. Next, a rough estimate of the cost of setting up a permanent library of films on a non-commercial basis indicated that the use of such material by one institution alone could hardly justify, let alone bear, the expense of such an undertaking. In view of these facts to be faced, therefore, early in 1935 Mrs. John D. Rockefeller Jr. invited and secured the interest of John Hay Whitney in the Museum's projected film activities and he, in turn, asked John E. Abbott and Iris Barry to prepare a report upon the situation and to outline a scheme for the creation of a practical



*THE BATTLESHIP POTEMKIN. 1925. This recreation by S. M. Eisenstein of events of the abortive Russian revolution of 1905 is the most famous of the Soviet pictures of the silent era. The Film Library's prints of the masterpiece are much the most complete ever shown in this country. This close-up is from the famous Odessa steps sequence.*



*EASTER ISLAND. 1934. Films of distant lands can do more than provide a substitute for travel. The best of them, like this Franco-Belgian study of the famous island of great mysterious images, can also furnish a social and ethnographic study. Accidentally, this documentary also has acquired a considerable topographical value at the moment.*

department of motion pictures at the Museum. Enquiry was made of presidents of colleges, heads of art departments, directors of museums and art galleries throughout the country to discover if they might be interested in programs of films for rental which would show the development and render possible a study of the film. Of 179 replies received, 84% expressed a desire for such programs. With this encouragement, things really began to happen. The detailed report upon the Museum's projected film department was completed and upon its showings both the grant from the Rockefeller Foundation was secured and the framework of the Film Library's activities set up.

For the first four years of its existence, the Film Library led an apparently detached and—to many members and friends of the Museum, particularly in New York—mysterious existence. For one thing, its offices were situated entirely outside the Museum, for lack of space within it. The Museum also had no place in which to show films, either in the former brownstone building on 53rd Street or in the temporary quarters in Rockefeller Center. The first programs which the Film Library assembled were shown, therefore, for lack of other accommodation, in the lecture hall of the Museum of Natural History and their relation to the work of the Museum of Modern Art inevitably seemed rather remote.

Only after the opening of the Museum's permanent building in the summer of 1939 did the Film Library finally escape from the slightly ambiguous position of an adopted child who is never seen in the company of the family. Housed now in the Museum itself, with its own small but perfectly equipped projection room on the fourth floor of the building, and the Museum auditorium in which to exhibit its treasures, the department began to enjoy a new and much more rewarding existence, even though its progress was shortly to be challenged by the outbreak of the war. Happily, the Director and Curator of the Film Library had, upon two trips abroad, secured a wealth of films from Europe which included the most memorable productions of Germany, the U.S.S.R. and Sweden, and much valuable material from France. By this time they had also come to very harmonious terms with most of the American film producers, so that upon request (and by paying the cost of making up a new print) the Film Library can, short of exceptional cases, obtain for its use virtually any American picture no longer current in the theatres. A striking proof of the industry's attitude has been afforded by the production in recent years of three excellent short films on the work of the Film Library—The March of Time's *The Movies March On* and Metro-Goldwyn-Mayer's *The Film That Was Lost and Forgotten Treasure*.

To turn from this brief account of what were, in fact, highly adventurous years, a summary of the Film Library's acquisitions may give some measure of its success. It has amassed 17,730,848 feet of film which—to give a more comprehensible idea of its bulk—would take upwards of 3,300 hours to run, or 404 eight-hour days of continuous projection. While there are still some notable gaps in the collection, such as the later Chaplin comedies, most of the outstanding films made between 1895 and 1940 are represented in it, as well as innumerable others of almost equal interest that typify particular phases of film development. From these archives have been drawn the extensive series of pictures run continuously at the Museum, and the somewhat less numerous programs offered for circulation to other institutions. There are 91 such programs in all, most of them accompanied by printed program notes of an informative and





*THE BIRTH OF A NATION: Sherman's March to the Sea. 1915. Usually regarded as the masterpiece of D. W. Griffith, great innovator of cinematographic style.*

*SHE DONE HIM WRONG*. 1933. The exuberance, gusto and admirable timing of the actress-producer Mae West, were well translated here from the stage to the screen in a memorable if slightly startling picture, which preserves the essence of its year of origin—year of the bank holiday, anti-prohibition and *The Three Little Pigs*.



critical nature: they comprise 185 separate films, and in addition there are 146 documentary or short pictures also available for circulation. Those programs in the greatest demand are the basic ones which provide an outline of motion picture history, and briefer fifty-minute programs such as "Great Actresses of the Past" or "A Short History of Animation" which deal with one particular aspect of the whole.

Upon what basis are the films selected and what categories do they include? There are patently many kinds of films, as well as simply good or bad ones. There are screen versions of plays and novels—some startlingly unimaginative and others displaying considerable versatility in the translation. There are films based on original material and conceived from the start in wholly visual or audio-visual terms. There are films not wholly excellent in themselves in which nevertheless some innovation deserves remark, as in the case of many of the earliest talkies. Performances by famous artists in other media—Geraldine Farrar or Anna Pavlova—evidently deserve preservation and so do performances, even not the best, by eminent screen personalities like Valentino. Experimental films made for a small public as well as films of particularly vast popular appeal have to be examined again, and so do those of wide dissemination which reflect a vanished moral judgment or mode of thinking, a social phase now passed. Since there has been



Sketch for a traveling close-up for *A TRIP TO THE MOON* by Georges Méliès (1902). Georges Méliès, professional magician, attended the first public exhibition of films given by Lumière in a Paris café late in 1895. Immediately Méliès set up as a film producer. Using stop-motion photography to create a rich variety of trick effects, he made scores of film "fantasies and illusions" with painted scenery designed and executed by himself.

*THE TRAMP*. 1915. Here the inimitable Chaplin, master of screen comedy, for the first time ended one of his films with this characteristic scene of the "little man" vanishing—defeated but valiant—down a dusty road.



so little serious thinking about films, the worst fault would be to restore to view too few rather than too many pictures. The Film Library, already, has been fortunate in securing most of the rightly famous screen-masterpieces like *The Birth of a Nation*, *The Battleship Potemkin*, an excellent representation of the early master, Georges Méliès and—in quite a different field—of pioneers in the field of documentary from the brilliant English school and others like the Dutchman, Joris Ivens, or the American, Pare Lorentz. Among the most prized items in the collection is that epitome of the gangster film, *The Maltese Falcon* (1941) by a new and evidently most promising director, John Huston. New, too, is an important group of recent Orientation films made for the War Department by Frank Capra, to inform the enlisted man about the causes and background of the present war, of its early stages and present progress. Considerable effort has been made all along to collect propaganda films, and films of opinion of all kinds—pacifist or Nazi as readily as the others. Such vanished fragments of the past have also been dug up and preserved as glimpses of “Pussyfoot” Johnson, suffragettes, Rudolph Hess, the Charleston, while particular care has been taken to acquire works by cinematic experimenters like Man Ray, Fernand Léger, Luis Bunuel. In essence, the films collected by the Film Library are to be regarded primarily as basic material for cerebration about motion pictures generally, and those which are shown include not only excellent films but characteristic examples of many styles of production. (One most important fact is that—like the famous coffee—all the films shown by the Film Library are *dated*.) None of them is shown as the “best” or “the greatest.” All are presented as being of interest from one point of view or another—in technique, in content, in promise, in trend. And the worst thing about the Film Library, its notable failure, lies not in its films but in its audiences. Too many people seeing the films circulated by this department, or shown in the Museum auditorium, still fail to shake off the habit of regarding them as pure distraction, and thus neglect to use their intelligence or their common sense in looking at them. The department’s reward lies in that ever-growing public which now avidly approaches films with curiosity, interest and a critical judgment.

The Film Library has issued no catalog of its collection, confining itself until now to bulletins which set forth films already prepared in program form and available for circulation. Obviously a catalog issued at any time during its early years, as films were flowing in, would almost immediately have become obsolete: but one of the department’s first post-war activities will be the preparation and publication of a complete list of its possessions.

Where have the Film Library’s programs been used? Outside the Museum itself, 819 other organizations or groups have rented its films. 451 of these have used programs regularly, the rest occasionally. Users include 58 universities and 83 colleges, many Army camps, U.S.O. clubs, churches, libraries, hospitals and prisons—institutions as different as the International Ladies Garment Workers Union, Yale University School of Fine Arts and Cornell University Theatre.

Wartime has brought about uses of Film Library material of a very different kind. Some account has been given previously of the several government contracts upon which this department has engaged recently—both for the Office of the Coordinator of Inter-American Affairs, and for the Library of Congress. For the former, the Museum has performed an extensive service, both in distributing films about



*CASABLANCA. 1942. This eminently popular film was recently selected by the Library of Congress for preservation in the national collections. These selections are based on the recommendations of the Film Library staff, which reviews all new movies.*

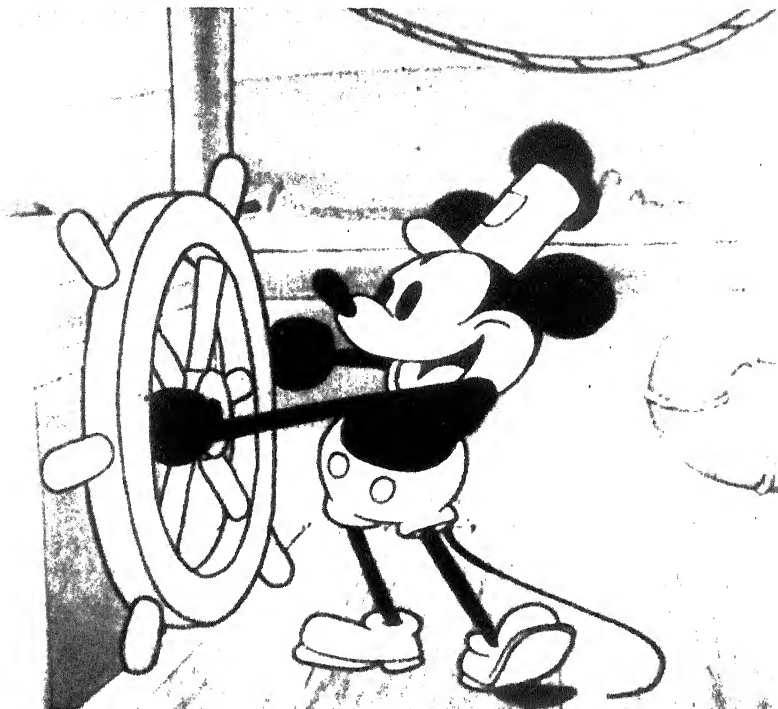


*DESERT VICTORY. 1942-43. Most recent acquisition to the Film Library's archives is this sober record of the British Eighth Army's victorious North African campaign.*



# STEAMBOAT WILLIE.

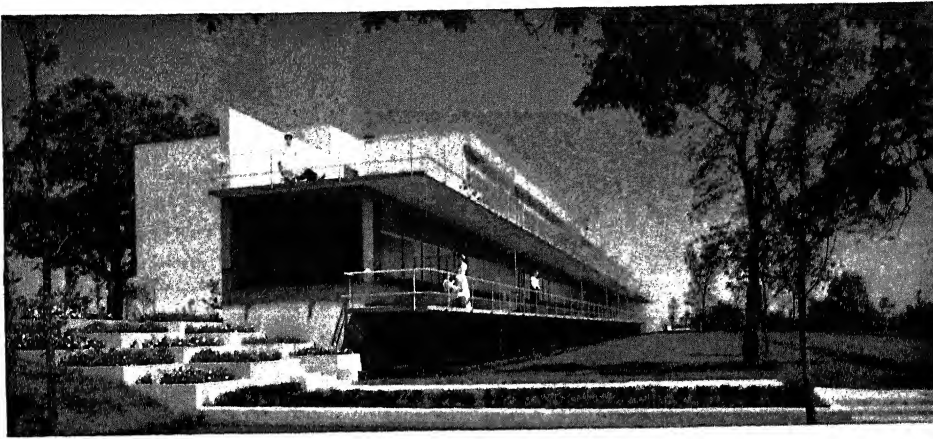
1928. The first Mickey Mouse with sound and the first to be shown publicly. The hero is still in a very early stage of linear development.



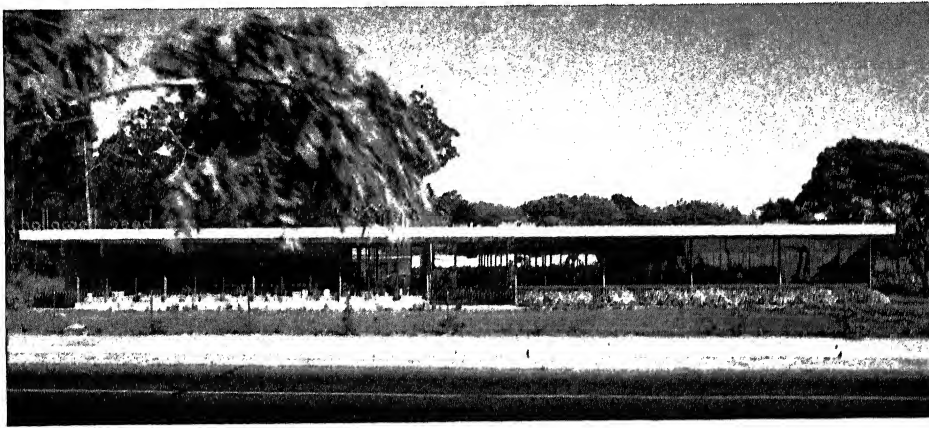
Central and South America throughout this country, and also in preparing Spanish and Portuguese versions of short informational or documentary films concerning the U.S.A. for distribution in the Latin-American countries. For the Library of Congress it reviews all new films as they are produced, and makes recommendations to the Librarian to guide him in selecting those among them which are deemed valuable for preservation in the national collections.

The extent to which government agencies otherwise call upon the Film Library archives and upon its collective experience is less well known. Throughout 1942 and 1943, as one example, this department voluntarily maintained an active, dual service to the War Department: first through giving innumerable showings of motion pictures of an informational or propagandic nature to Army personnel and, second, through providing film for actual use in production of training, morale, orientation or other films. The Navy Department, the Office of Strategic Services, the Office of War Information have similarly though not so extensively been served. The tale of this special activity should make interesting telling in good season.

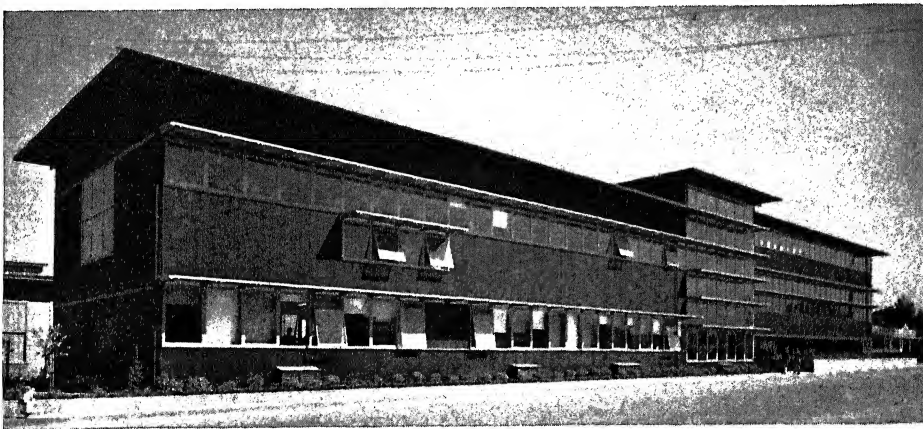
IRIS BARRY



*William A. Ganster and William L. Pereira: Lake County Tuberculosis Sanatorium, Waukegan, Ill. 1939. Each bedroom faces its balcony with a wall of glass.*



*Raphael S. Soriano: Garden Center for Hallawell Seed Company, San Francisco, Cal. 1942. A gay background for the sale of seeds, plants and flowers.*



*William W. Wurster: Rural office building for the Schuckl Canning Company, Sunnyvale, Cal. 1942. Bands of windows are protected by wooden sunshades.*

# AMERICAN ARCHITECTURE SINCE 1932

To realize how our architecture has changed, think back only twelve years. Apart from the work of Frank Lloyd Wright, then a disregarded figure, the Museum in 1932 could find only a meager handful of American buildings to include in its revolutionary International Exhibition of Modern Architecture.

In that exhibition and catalog the Museum deliberately set out to challenge, change and redirect, in so far as it could, the very character and ideals of American architecture. The Museum was not the first to point out Wright as the great architect of our time, nor to show his influence abroad, but it was the first to bring together in generally accessible form the theories and achievements of the leading Europeans—Le Corbusier, Gropius, Oud and Mies van der Rohe. And it is the interplay of the influence of Wright's renewed creative activity in the 'thirties with that of the Europeans, together with a revaluation of our traditional vernacular, which has been largely responsible for the development during the last decade of a modern American architecture, vigorous, friendly and flexible. In other countries, too, modern architecture has been acclimated and humanized, and the exchange of ideas has been constant and beneficial. The strength of the movement is evident in its capacity for continued growth.

After twelve years the Museum has again surveyed the field of American building and, with the help of its Architecture Committee, Philip Goodwin, chairman, has selected forty-seven outstanding examples to be shown in the Fifteenth Anniversary Exhibition and in a special book, *Built in U. S. A., 1932-44*. All are listed on page 234. The few illustrated here suggest the rich differentiation of our contemporary architecture, but anyone who is interested should consult the major publication.

Modern architecture is not a formula, but a point of view. Developing the principle of the great Louis Sullivan, that "form follows function," the architect seeks in each new problem the conditions which will suggest its humanly satisfactory solution. No two problems are identical. Human requirements are as various as the demands of site and climate and the potentialities of materials and construction.

The modern architect has a broad view of the scope and social responsibilities of his profession, so that architecture becomes more than a matter of designing the shells of individual buildings. The architect deals with mechanical equipment, with furniture, textiles and utensils; he deals with the space around buildings and with the relationship of one building to another. The architectural process of *rational* analysis and *creative* synthesis carries over without break into design for the crafts and for industry, and into landscaping and city planning.

The progressive architect sees clearly the exacting role which he must play if we are to have a more satisfactory environment, but the public is reluctant to forget the many decades in which architecture and decoration were too nearly synonymous. Many architects feel that their position in the post-war world will be indeed precarious if they do not take vigorous initiative in social and technical problems, while maintaining their traditional concern for excellence of design.

ELIZABETH MOCK



*Frank Lloyd Wright: Kaufmann house, Bear Run, Pa. 1937. The living space is carried out over the stream on balconies of reinforced concrete, but the vertical core of the house is built up of the same stone as the surrounding ledges.*

*John Funk: Heckendorf house, Modesto, Cal. 1939. The boundary between house and garden is suggested by a wall of glass, protected from the high summer sun by a deep roof overhang.*



*Carl Koch: Koch house, one of group on Snake Hill, Belmont, Mass. 1940. Behind the curtain are the built-in cabinets and shelves of the dining space. The lively textures of rough stone and unpainted wood are highly decorative.*





*John Yeon, designer; A. E. Doyle & Associate, architects: Watzek house, Portland, Ore. 1937. The garden court is subtly related to the low-spreading house which encloses it.*

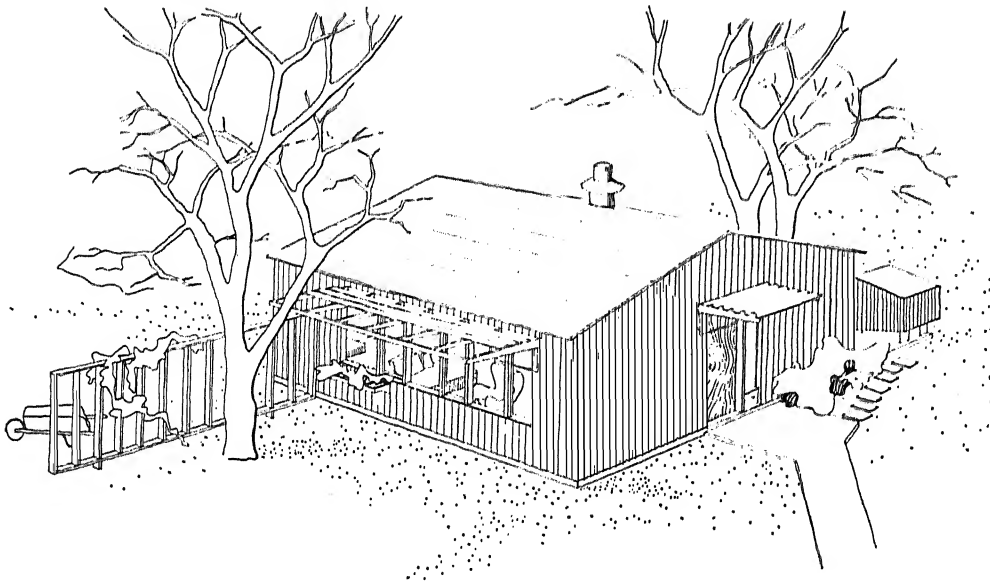


*Walter Gropius and Marcel Breuer: Chamberlain house, Wayland, Mass. 1940. The precisely defined volume of the house is lightly poised above a rough stone basement. Walls are sheathed with narrow boards of unpainted fir.*

*Gardner A. Dailey, architect; Marie Harbeck, landscape architect: Owens house, Sausalito, Cal. 1939. Most of the glass is fixed directly into the heavy, widely spaced wooden framework. Walls are of rough redwood boards, now weathered to a silver gray.*





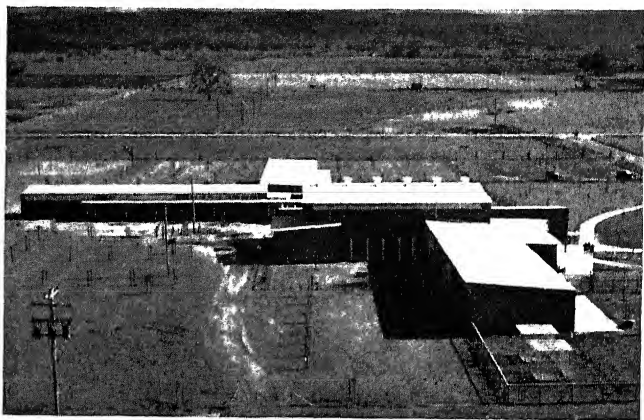


*Hugh Stubbins, Jr.: Housing at Windsor Locks, Conn. 1942. (FWA Division of Defense Housing.) Typical two-bedroom house, only 26 feet square, with a wooden sunshade over the broad living-room window.*

*Howe, Stonorov & Kahn: Carver Court, Coatesville, Pa. 1944. (Permanent public war housing—FPHA.) Living quarters of the unusual row-house in the foreground are raised on transverse masonry walls. Beneath are storage and heater rooms, sheltered terrace and carport.*



*Rural community, Woodville, Cal. Farm Security Administration: Vernon DeMars, chief architect; Nicholas Cirino, chief site engineer. 1941. The cleanly articulated wings of the community center contain nursery and elementary classrooms, planned for adult use as well. The higher unit is the assembly hall.*

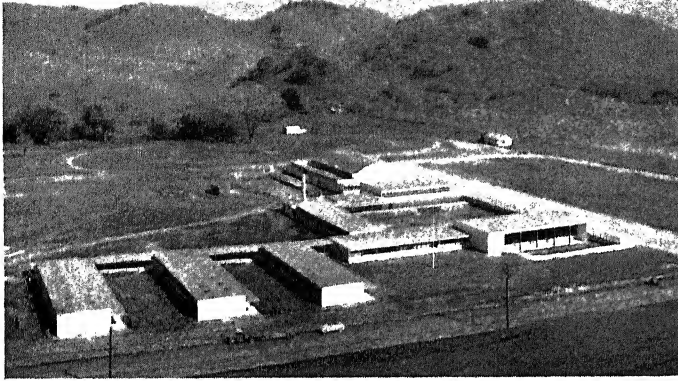


*Pietro Belluschi: Shopping Center for FPHA war housing, McLoughlin Heights, Vancouver, Wash. 1942. Shops are arranged about a landscaped court and connected by covered ways.*

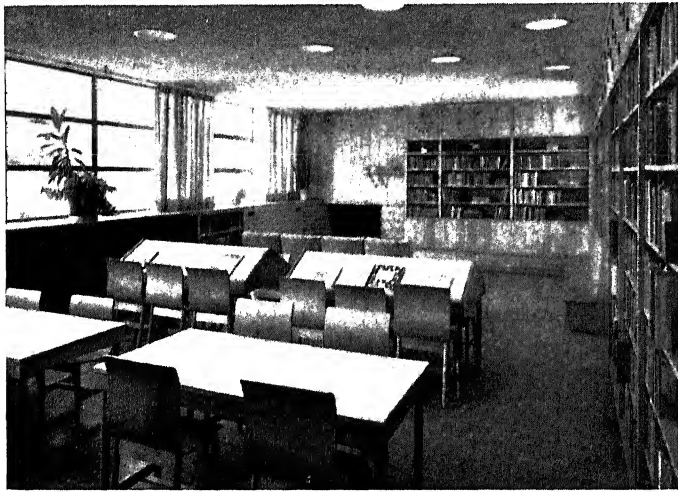


*Below: Richard J. Neutra: Channel Heights, San Pedro, Los Angeles, Cal. 1943. (Permanent public war housing—FPHA.) Row-houses planned and oriented to take full advantage of a magnificent view.*

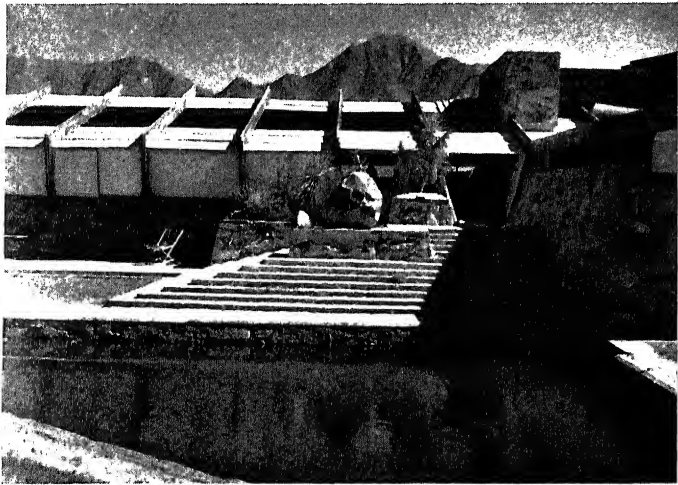




*Franklin & Kump and Associates: Acalanes Union High School, Lafayette, Cal. 1940-41. Sheltered walks connect the cafeteria, workshops and gymnasium at right with the rows of classrooms at the left. The spread-out plan is thoroughly practical in this climate.*

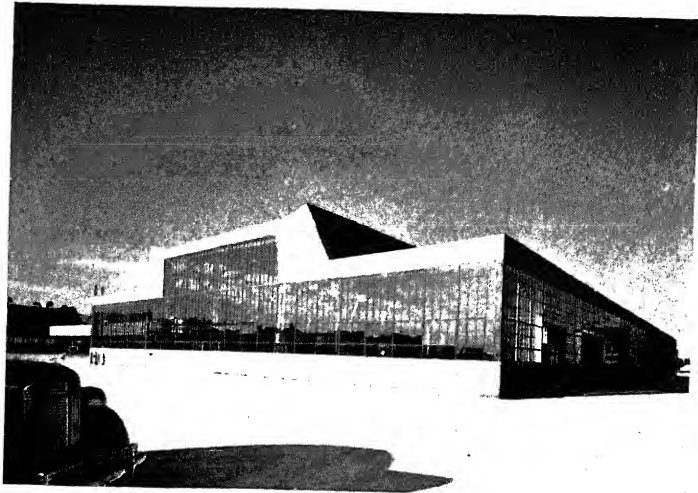


*Eliel and Eero Saarinen, Perkins, Wheeler and Will: Crow Island Elementary School, Winnetka, Ill. 1940. An extraordinary public school which is throughout as cheerful and as intimate in scale as this library. Walls are finished with vertical boards of unpainted white pine. Chairs were designed by the architects.*

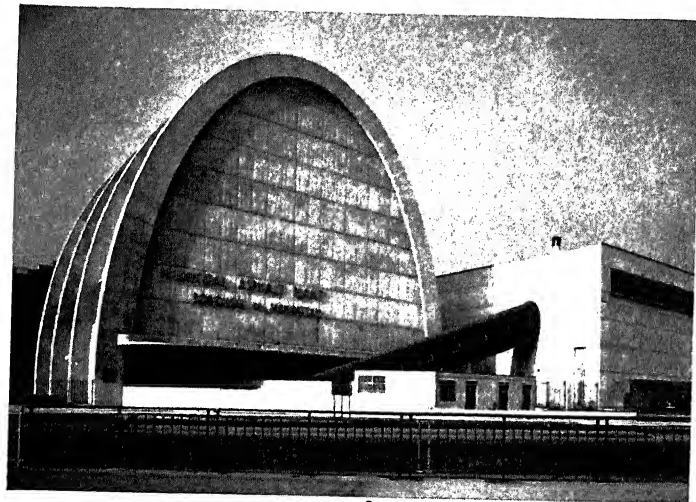


*Frank Lloyd Wright: Taliesin West, near Phoenix, Ariz. 1938-. The winter home and workshop of the architect and his students is beautifully related to its desert setting. Glass is replaced with canvas roof-flaps, supported by great wooden trusses. The tapered walls beneath are molded of colorful native boulders and cement.*

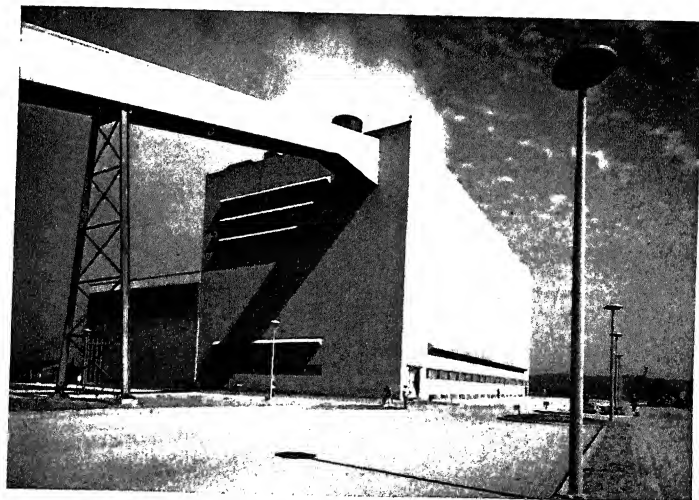
*Albert Kahn Associated Architects and Engineers, Inc.: Dodge Half-Ton Truck Plant, Detroit, Mich. 1938. The unusual relationship between steel columns, roof construction and clearstory is dramatized in the façade of this exceptionally handsome factory.*

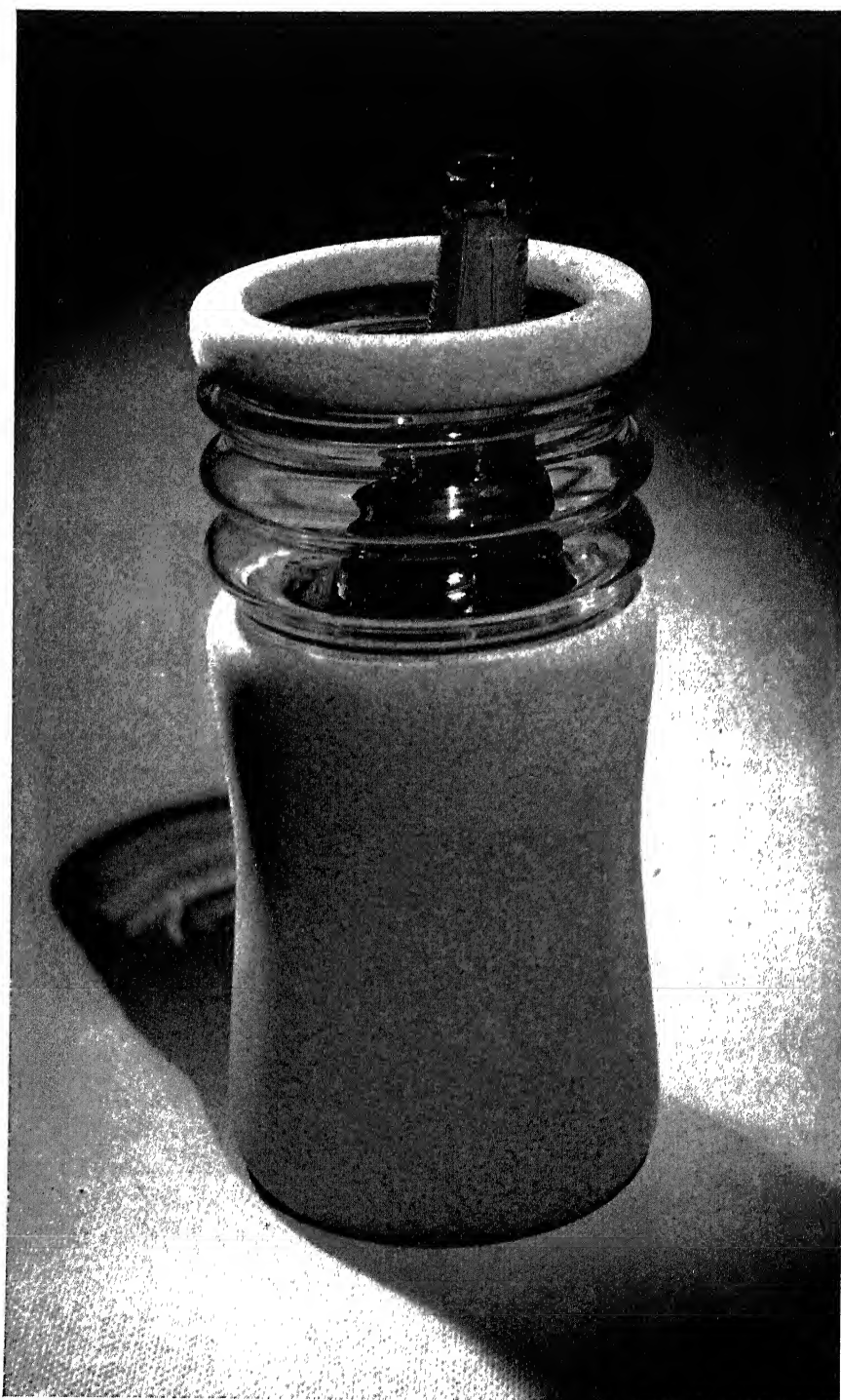


*Municipal Asphalt Plant, East River Drive and 91st St., New York. Designed by the Manhattan Department of Borough Works; exterior by Ely Jacques Kahn and Robert Allan Jacobs. 1944. The bold semi-ellipse of reinforced concrete is efficient, economical shelter for the machinery, and convincingly related to the other units of the group. The diagonal tube sheathes a conveyor belt.*



*Tennessee Valley Authority: Watts Bar Steam Plant, near Dayton, Tenn. 1942. Since windows in the main section would have been impossible to keep free of coal dust, they are replaced by air-intake slits, protected by sheet metal hoods. The excellence of TVA design is as evident in the lamp-posts as in the building itself.*





*The form of this table cooler for beverages was developed from its specific functions. When the bottle is moved up and down in the lower cylinder the cooler becomes a brine pump and the temperature drops to forty degrees in ten minutes.*



# DESIGN FOR USE

The importance of the industrial arts as a factor in the life of a nation lies in their constant and direct contact with every individual. The quality of objects that are in daily use by everyone cannot fail to affect the taste and visual imagination of society as a whole. Every article that derives good form from efficiency helps to make the enjoyment of art an intrinsic part of living.

The perfection of mechanical production methods in the last decades, together with the discovery of mass production as a means of reducing the cost of individual objects to a minimum, has made the machine the outstanding medium for the making of most of our tools of living from frying pans to airplanes. In the early days machine manufacture attempted to imitate handmade products with the result that the discriminating public refused to accept machine products as anything but poor substitutes for handmade originals. In recent years, however, it has been demonstrated that there is a whole new world of forms and designs that originate in and correspond to mechanical processes and give machine-made products a beauty of their own. This discovery, together with the realization of the economic significance of mass production, opens up vistas of a new and unheard-of abundance of fine things for everyone's use and enjoyment. The enthusiasm created by the discovery of "machine art" led in some cases to an uncritical dismissal of manual work as obsolete, but we are now beginning to realize that there are specific values in the direct contacts between man and material that call for a re-evaluation of craftsmanship in the light of the demands of the modern world.\*

## *The Industrial Revolution and Product Design*

The exhibition on which this chapter is based is devoted to useful objects designed for machine production and aims at illustrating the major trends and influences that have conditioned their shapes in the last fifteen years.

Until the advent of the machine age no one thought of industrial design as an independent profession. It had always been part of the job of the skilled craftsman to decide on the shape of his product either alone or in consultation with his customer. The craftsman's intimate knowledge of the purpose of each of his products made it natural for him to differentiate between the formal and the technological demands of his orders; the quality of the raw material and the manner of execution considered adequate for any specific purpose were to be sustained by a fitting design. This attitude insured an essential integrity, whether the articles were made to serve humble domestic needs or elaborate social functions.

In the transition from handwork to mechanical production industry lost not only many of the men who were trained and able to think in terms of both form and function but also its traditional basis for appreciation of form in relation to function, material and technique. The development of adaptable materials and the perfection of new production methods capable of imitating the most complicated hand-

\*In January 1944, the Museum established a Department of Manual Industry devoted to the study and stimulation of craftsmanship.

work at low cost removed most of the technical limitations that had kept the craftsman forcibly aware of the need for differentiation in design. All these factors, together with the desire to give consumers' goods sales appeal through "glamour," stimulated the output of articles burdened with inappropriate shapes and confused decoration that in some cases actually interfered with their usefulness.

A conscious effort to counteract this disintegration of form in useful objects led to the formulation of a new philosophy of design that received its first strong impetus from modern architects. The work of such men as Sullivan and Wright in America and Loos, Behrens, Gropius and Le Corbusier in Europe shows their desire to meet the needs of modern society through new shapes derived from new materials and techniques.

The first school for the systematic training of designers for industry was established at the Bauhaus in Dessau in 1919, but it took considerable time before designing was recognized as an established profession. Since then the field of activity of the designer has been steadily growing and includes now, in addition to articles for domestic and professional use, all kinds of industrial, commercial and transportation equipment.

### *Influence of Techniques and Materials*

The shapes of most useful objects are the result of the evolutions and revolutions that have taken place in modern technology. In the case of most simple tools, form is the result of a process of empirical evolution. To take advantage of the consecutive improvements in raw materials and techniques, traditional forms were gradually modified to give the tools utmost efficacy. A good example of this type of development is the change in hand tools such as scissors.

Other devices that were improved through the introduction of entirely new principles of operation reveal the revolutionary character of their technological development by a complete change of shape. It is obvious that traditional forms had to be discarded completely when the hand razor and the hammer gave way to the electric shaver and the rivet gun. Entirely new structural forms appear also in all devices that serve an entirely new function such as the telephone, the typewriter or the airplane. The same principle should apply to the latest and most widely used instrument of communication, the radio. Unfortunately, this has not been the case. Most domestic receiving sets have either been disguised by a deliberate process of packaging to resemble traditional pieces of furniture or have been made into decorative knick-knacks. This contrast in the treatment of radio, typewriter and telephone may be explained by the fact that most radios are marketed as "drawing room pieces" while typewriters are sold entirely on performance and telephones are supplied to the customer as an incidental to the service.

With the discovery and perfection of synthetic material, technology has reached a level where product planning is no longer limited to finding adequate raw materials by empiric methods. Once we have understood the purpose of an object, we are able to proceed scientifically to give a material the properties that will best serve the functions of the product.

The technology of modern plastics, based on the use of synthetic materials that combine plasticity with great structural strength and on the perfection of molding techniques, is possibly the greatest single

influence on the shape of things made today by industrial processes. In the beginning plastics were considered mainly as substitutes for wood, metal and ivory, and their formal treatment was therefore derived directly from shapes traditionally associated with these primary materials.

The specific properties of the new synthetic materials were first used in electrical equipment made of Bakelite. Since then industry has learned the technological and structural advantages of plastics. Modern molding technique can often replace a series of complicated processes with one single operation, and the most complex forms formerly constructed from many parts gain new strength when they emerge from the mold in one seamless piece. The discovery of these advantages made it desirable to give plastic qualities to non-plastic natural materials such as wood and sisal fibre.

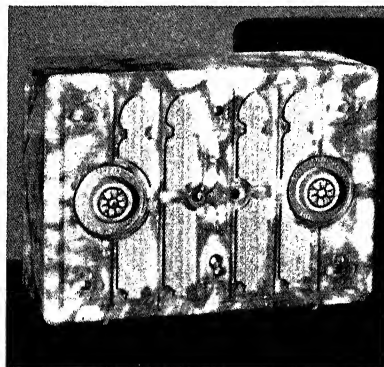
The cheapness and universal use of plastics and their innate flexibility make them a danger as well as an asset, requiring great integrity and discipline on the part of the designer since extravagance can be indulged in so easily without additional cost.

### *Re-Evaluation of Function*

In the pre-industrial era many of the differences in the function of certain objects derived from the characteristics of the social classes which these objects served. But now industry is able to produce articles at low cost that were previously available only to the privileged classes. The rise in living standards has led to a greater uniformity of manners and habits and made the formal differentiation between objects according to the social status of their owners more and more meaningless.

This standardization of products was counteracted by a demand for a greater variety of objects and utensils that answer the physical and psychological needs consequent upon our sharpened analysis of material functions. The crude classification of chairs, dividing them into two types, the "easy" and the "upright," became entirely inadequate when analytical thinking was applied to the chair in terms of anatomy and specific occupations. The re-evaluation of a chair as an instrument of effective body support, first applied to transportation seating, led not only to the development of highly specialized forms of office and occupational furniture but also influenced the shapes of chairs in the home. The traditional method of obtaining comfort through "stuffing" that, at its worst, filled our drawing rooms with unwieldy

*The contrast between the honest and pleasing form of a telephone and the Gothic "disguise" of an early radio cabinet illustrates the difference between Design for Use and design as a means of making objects "fashionable."*



monstrosities, gave way to a body-fitting form of the chair structure itself and made it possible to combine comfort and strength with lightness and elegance.

The development of modern furniture design has always been closely related to the evolution of modern architecture. Aside from creating a need for new individual furniture forms to meet the esthetic demands of modern homes, it introduced the designer to entirely new concepts of his profession. The recognition that a house is essentially a problem of interrelated functions made it necessary to think of individual pieces of home equipment as components of a unit of effective living space rather than as individual esthetic and technical problems. This shift of interest from object to purpose is expressed in the subordination of the individual problems of lighting fixtures, heaters and pieces of furniture to the principles of illumination, climate control, body support and storage as applied to the whole house. The acceptance of the closet as a replacement for the wardrobe is the most widely accepted example of this trend of thought, and the growing tendency to unite closely related devices of formal as well as functional units has led to experiments with the replacement of separate bathroom fixtures by pre-fabricated and pre-installed sanitation units.

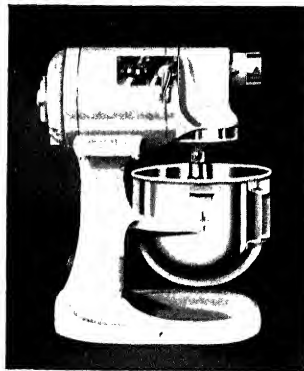
Haphazard assembling is gradually giving way to purposeful design of basic house equipment realized either through integration of separate parts or through installation of industrially produced utility cores around which other elements may be arranged on a technological level comparable to that of automobiles and airplanes.

### *Consideration of Form*

The term *organic design* that is associated today with advanced product planning is derived from the principle of organic integration of function, technology and form. Since it is the aim of organic design to provide people with better tools for living, its application presupposes an attitude of responsibility toward society sustained by a professional code of ethics comparable to those of science and medicine. Whenever this sense of professional responsibility is subordinated to considerations unrelated to the function of the product, such as "sales appeal," design becomes inorganic and degenerates into a meaningless "style" or "fashion."

It is necessary here to differentiate between the forms and decorations that serve a psychological

*These food mixers show the designer's contribution to the development of mechanical devices. The early mixer at the left consists of many efficient parts which are combined in the later model into a pleasing unit easier to operate and to maintain.*



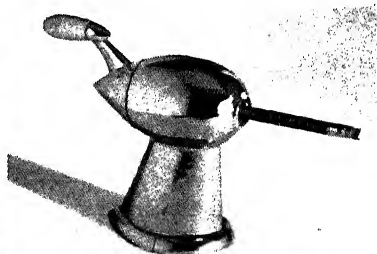
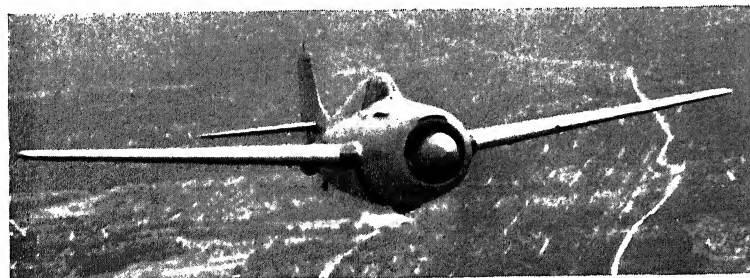
need and are therefore part of the intrinsic function of the object and the superficial embellishments that serve only the interest of commercial promotion. Eclectic application of surface form and decoration to useful objects can never achieve wholly satisfactory results regardless of the designer's ability. The introduction of a formal order alien to that inherent in the functions and technological make-up of an object must lead to conflicts affecting either its usefulness or its appeal. Possibly the most vicious form of eclecticism in product design is the "borrowing" of patterns and shapes from contemporary art or machines as a means of making articles look "up-to-date." This practice serves only to obscure the valid relationships between the new forms developed by technology, science and art.

The approximation of the organic and continuous flowing surfaces of the new mold technology to the free forms of Miro and Arp, and the similarity between a propeller blade and a Brancusi sculpture indicate the basic affinity between the tasks of the artist and the engineer both of whom endeavor to find the most adequate formulation of specific human demands within universal principles of order. That this affinity is today more apparent than ever is partly due to the new trend toward economy of means that emphasizes the basic structure of things, and partly to freedom of action gained by the engineer through the introduction of more flexible materials and by the artist through his repudiation of physical likeness as an esthetic criterion and his experiments with new techniques and materials.

The ever-growing interplay between creation and construction has increased the opportunities and the responsibilities of the product designer. It has placed him in a position where he can draw on all the resources of science and art and has given him a direct responsibility in the struggle for a more harmonious integration of the material and spiritual values of our time.

### *The Museum of Modern Art and Product Design*

*Design for Use* is the fourth major exhibition held at the Museum that deals with product design and related subjects. The first in this series, held in 1934, was a survey of Machine Art that illustrated the esthetic potentialities of mechanical production processes. The second, held in 1938, was devoted to the activities of the Bauhaus and showed the influence of new concepts on contemporary form. The third exhibition, called *Organic Design*, was held in 1941. It was based on a competition for furniture design



*The desire to make objects look "up-to-date" by borrowing forms from unrelated modern machinery often leads to absurdities such as this pencil sharpener streamlined to resemble an airplane.*

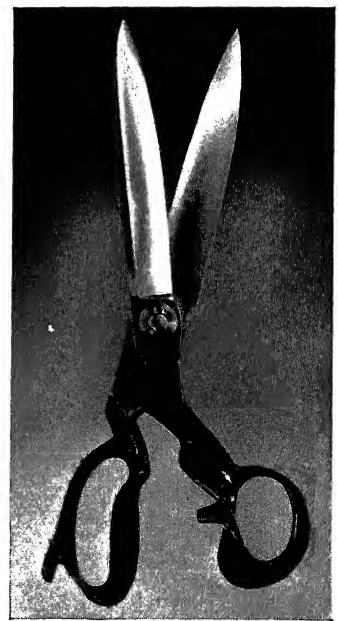
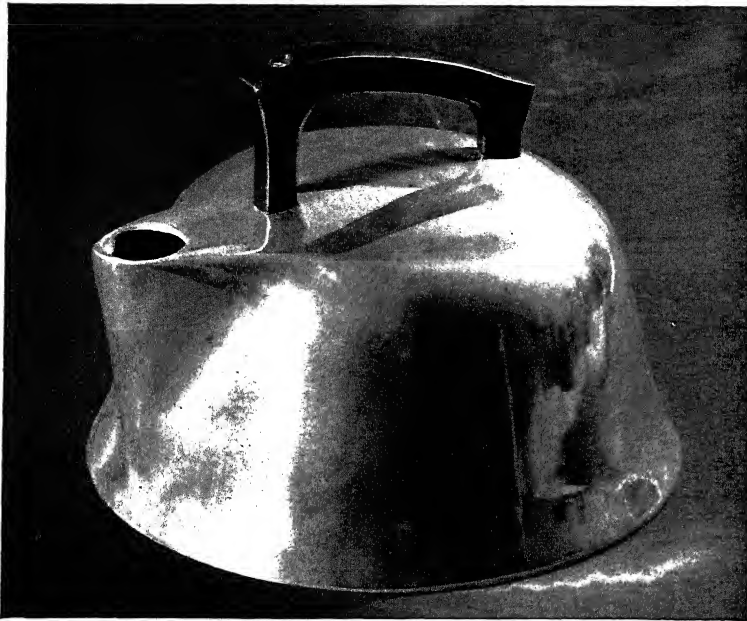


that was to show the application of new principles and make their realization possible. The Museum has also prepared several small exhibitions of useful objects, selected from existing commercial stocks, that served as consumers' guides to inexpensive objects of good design.

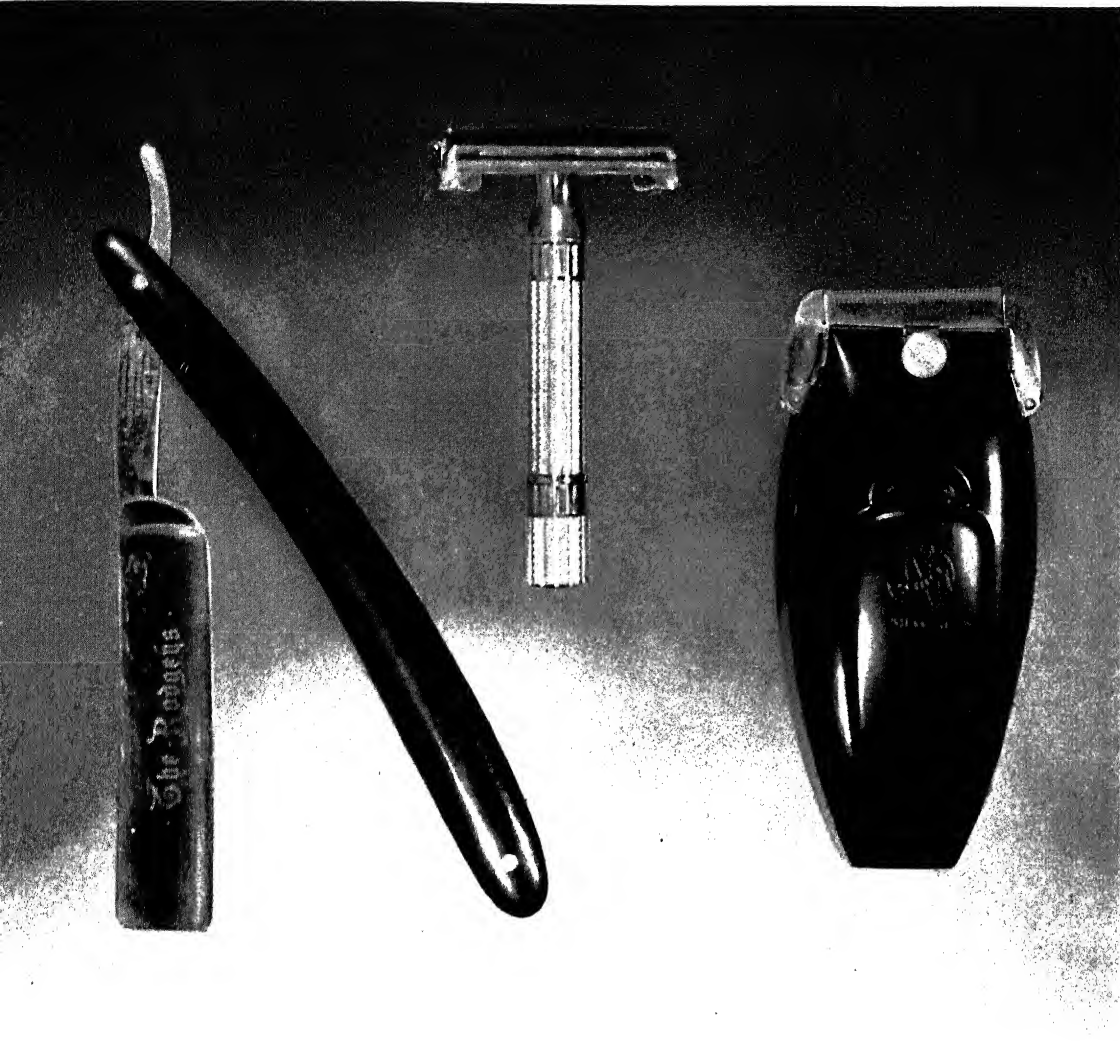
The present exhibition is a survey of contemporary design for use and of its relation to function and technology. Since the phenomenal progress in technology made in the last two years, under the pressure of war, has been applied almost exclusively to the development of military equipment, it is not yet possible to give a complete picture of its effect upon articles for peace-time use. We know, however, that the need for conservation of critical materials has been a powerful incentive to invention, and that many substitute materials have been found that are not only equal in quality to those they replaced but increase incalculably the resources on which the designer will be able to draw in the future.

We also know the machine capacity of America, vastly increased to meet the requirements of war, will be converted in the post-war period to the production of consumers' goods. It is with this in mind that the exhibition should be examined and the contributions of modern industry and designers, engaged in the mass production of things for use, be measured in terms of social, cultural and economic values.

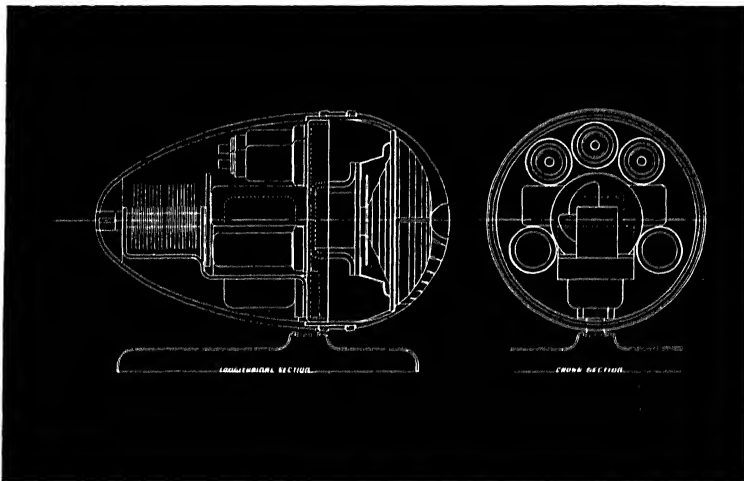
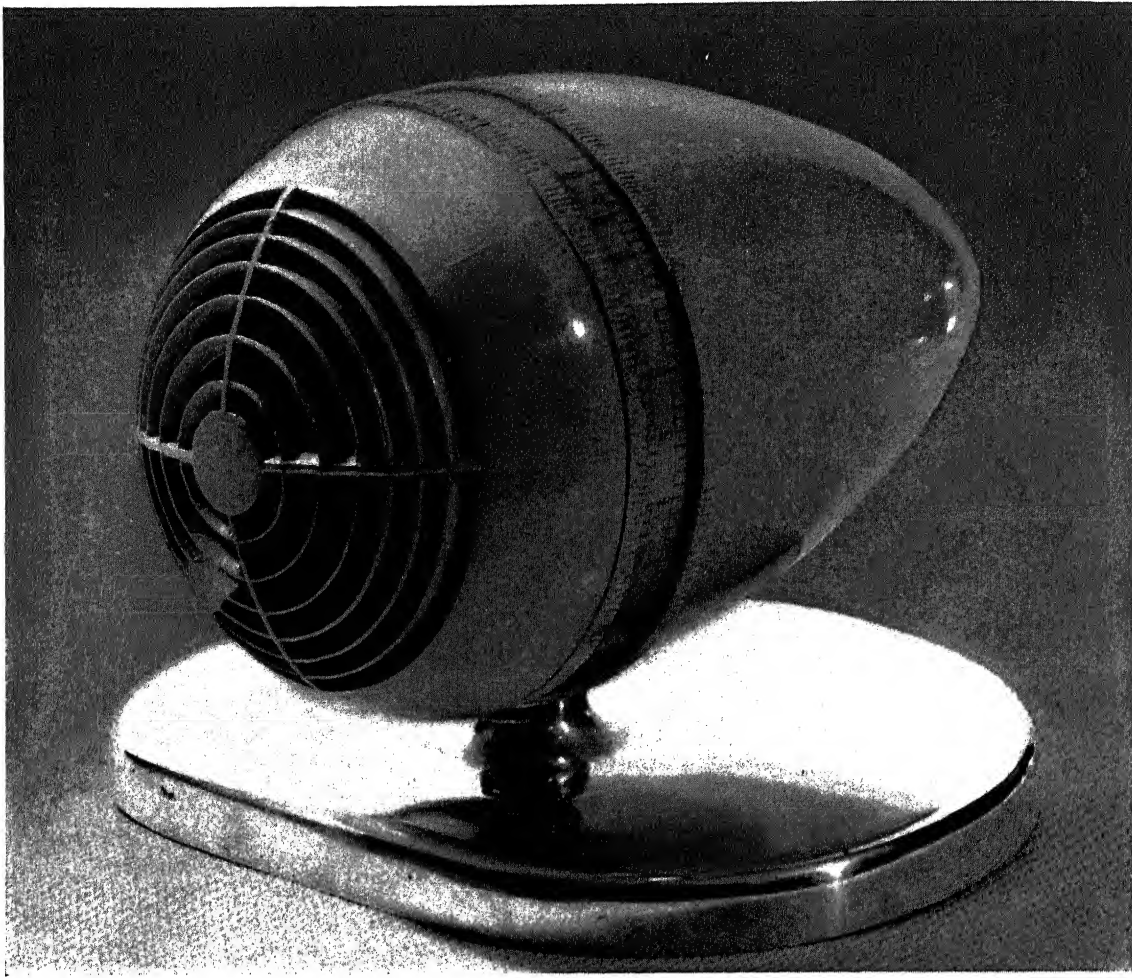
SERGE CHERMAYEFF and RENE D'HARNONCOURT



*Modifications of traditional form resulting from technological evolution are shown by these tailor's scissors and this tea-kettle. In the case of the kettle, changes such as the elimination of the lid and the increase of heating surface were incorporated into a planned organic design while the scissors were developed without specific consideration of form.*



radical innovations in the principles of operation influence the shape of objects even if they continue to serve the same purpose. Shaving devices, for example, changed their forms when the refined knife of the Sheffield cut-throat gave way to the small replaceable blade of the Gillette safety razor and when the motor-driven electric shaver changed the operation from cutting to shearing.

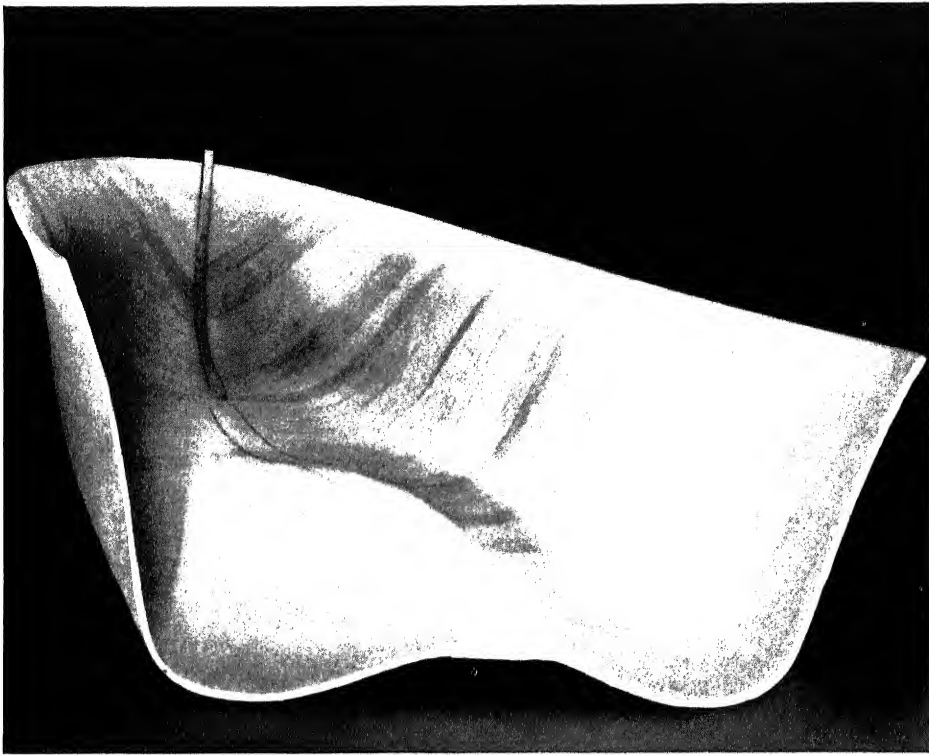


*The plastic shell of this table radio is shaped to send sound waves forward and to eliminate air wave interference. The instrument can be turned to beam the sound directly at the listener. The large control ring allows for fine tuning and the concentric arrangement of the chassis saves space and simplifies construction. This model was developed in a designers' training program based on technological and functional considerations.*

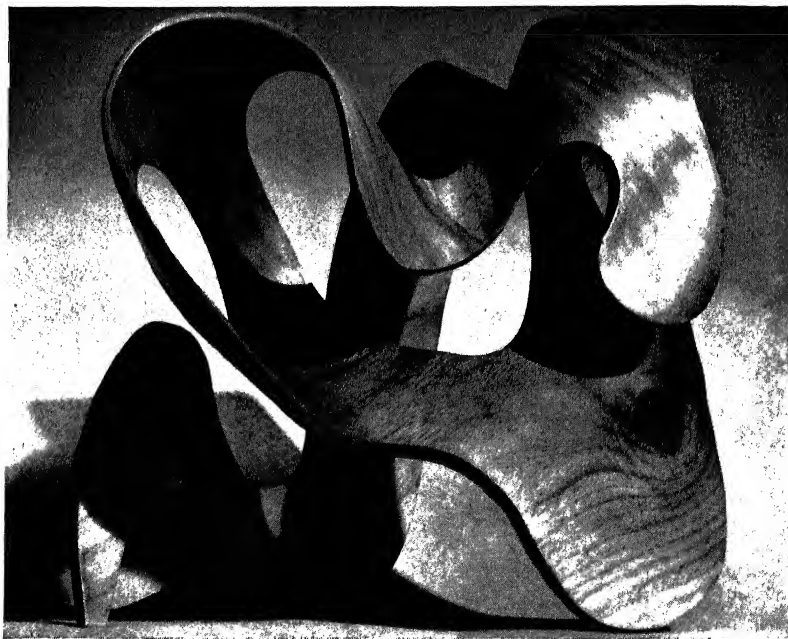


*A chair made of strong but airy webbing slung from a light frame of bent laminated wood strips. Its body-fitting shape and elegance replace cumbersome upholstery.*

*A gunner's seat in a modern bomber made of laminated paper impregnated with plastic that is compressed to a thickness of one-tenth of an inch.*



*The change in the properties of raw material through technological improvements and its influence on form becomes evident in this thin plywood hull for a twenty-five ton boat that has been molded into a single piece.*



*New techniques and materials have increased the resources of modern art as shown in this molded plywood sculpture by Ray Eames.*





*The modern architectural concept that a house is a unit to serve the needs of its occupants demands that industry produce essential elements of equipment that are designed to become integral parts of living space rather than individual objects. Among the mechanical elements which lend themselves particularly to this treatment are cooking equipment, radio receivers and loud speakers. The stainless steel electric oven and range and the built-in radio set illustrated on this page are examples of such integrated unit design.*



# MODERN POSTERS

Although the Museum has not yet found the means to establish a department of commercial art, it has been able to acquire an admirable collection of nearly five hundred modern posters from which a selection, supplemented by a few private loans, will be shown in the *Art in Progress* exhibition.

The basis for judging posters is, roughly speaking, this: a poster is a kind of picture mechanically reproduced, intended to be seen at a distance, usually outdoors, having some purpose of instruction or advertisement. Thus it partakes of the varied esthetics of pictures in general—paintings, drawings, and other works of graphic art. It has no esthetics of its own, except the restraints having to do with its practical purpose; persuasion, promotion, propaganda, and one peculiar problem, the matter of sheer visual potency—the necessity of making an appeal and making sense even at a distance. It is not framed and hung in the living-room or the gallery, where a certain amount of attention can be taken for granted. It must compete with other posters and the miscellany of reality all around; and in order to count at all, has to count against something, at least against indifference and distraction.

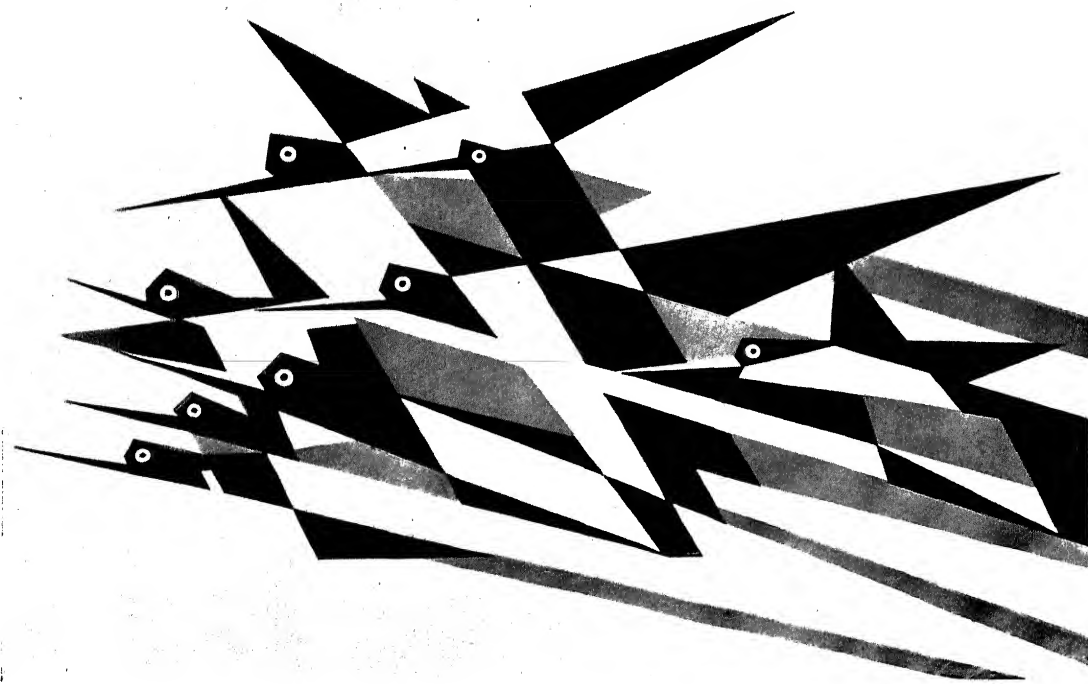
Like all forms of twentieth-century art, the poster has evolved in accordance with new esthetic concepts, and of these cubism and abstract art have proved the most stimulating and beneficial. They were responsible for the application of geometrical principles to poster design and for emancipating it from the apathy and timidity of commercial tradition. The finest posters of our epoch may be attributed to the imaginative deployment of the elements of space, color, type and illustration which the abstract movement incited.

During the twenties, Rodchenko and the Russian suprematists introduced geometrical patterns in posters and another Russian, El Lissitzky, and van Doesburg and the Dutch *de Stijl* group, of whom Mondrian was the foremost painter, further explored their graphic and typographical potentialities, as did also, somewhat later, Jan Tschichold in Munich, Herbert Bayer and others in and around the Bauhaus, and Ladislav Sutnar in Prague.

After the war, the French took up their artistic innovation of the previous decade with renewed vigor, especially as to its application to pictorial advertisement, and made up for lost time by the quantity and efficacy of their posters. The brilliant designs of Cassandre have had international influence and are among the finest of our epoch. Carlu, Colin, Brodovitch and Nathan were other leaders of the French school, while the American, E. McKnight Kauffer, produced in England a striking series of designs which established his leadership of the British school. In Switzerland Herbert Matter made masterly use of photo-montage, and in recent years Carigiet has produced travel posters of enchanting lyric quality. The English since the war have produced a highly effective series of instructional posters characterized by a laconic, almost pictographic presentation of the message or point. The Russians have lately excelled in a copious production of a kind of spirited rough-and-ready poster which has been highly serviceable to both the ideal and the practical Soviet causes. Many of these have a directness and intensity which sometimes make the Western equivalent seem half-hearted or devious.

In the United States we have been backward in poster design until the last few years. Shepard has executed some exceedingly effective patterns for Wrigley's chewing-gum, and Beall, Ben Shahn, Steinweiss and Rand have highly individual ability. A number of the European leaders are now in residence and at work here—Carlu, Bayer and Brodovitch among others—as well as our own repatriated Kauffer, and our public taste is coming up-to-date rapidly, as it does when it gets started. Like original styles of painting, imaginative advertising art seems to require a certain passage of time to penetrate the state of mind and visual habit of the majority of people. This process of familiarization and development of the public taste is simplified and accelerated where the art in question is close to everyday life, as it is in posters. Simplification is of its essence: a problem which the poster artist must solve in various ways; through new syntheses and abridgments and consolidations. The fashions of modernism have, it is true, provided the artists of advertisement and propaganda with a fresh repertory of symbols: hands, profiles, arrows and stars, which naturally, in their turn, will soon become clichés. But facility is the bane of this form of art. Its ideal is a new folk-imagery, inspirational and serviceable in the way of folklore and folksong.

MONROE WHEELER

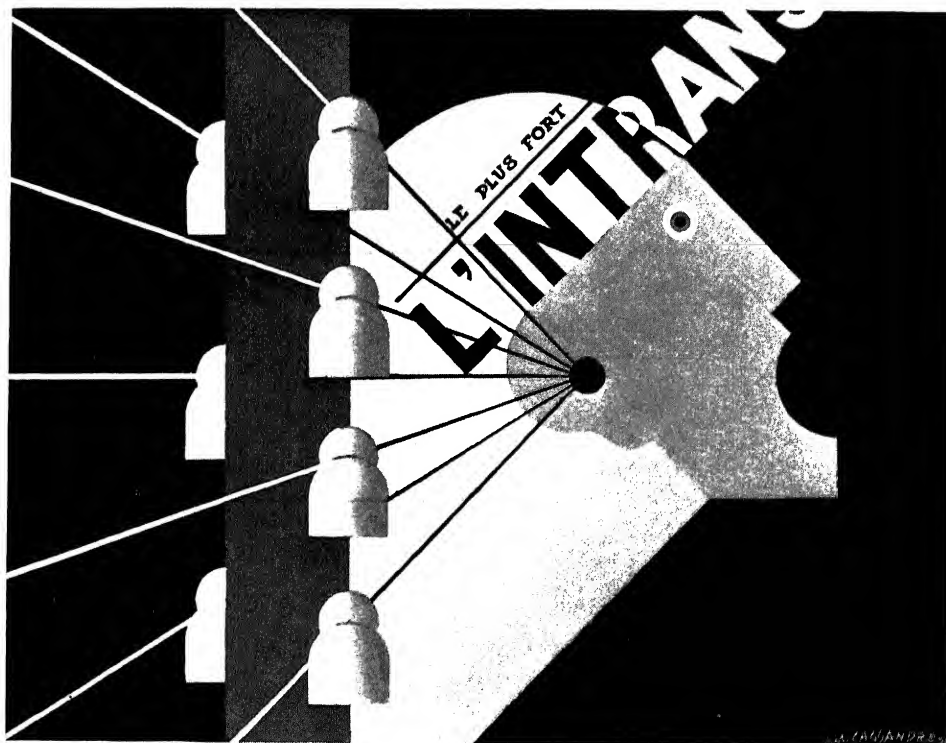


E. McKnight KAUFFER: *The Early Bird*. 1918. (For the *Daily Herald*.) 40 x 59 $\frac{1}{8}$ ". Museum of Modern Art.



Herbert BAYER: *Exhibition of European Arts and Crafts*. 1927. 35¼ x 23⅝". Owned by the artist.

Below: A. M. CASSANDRE: *L'Intransigent*. 1925. 47¼ x 60". Collection A. E. Gallatin.





McKnight KAUFFER: B. P. Ethyl Controls Horsepower. 1933. 30 x 44 $\frac{3}{4}$ ". Museum of Modern Art.

unter mitarbeit des schweizerischen fotografen verbandes

gewerbemuseum basel ausstellung

erufsphotograph

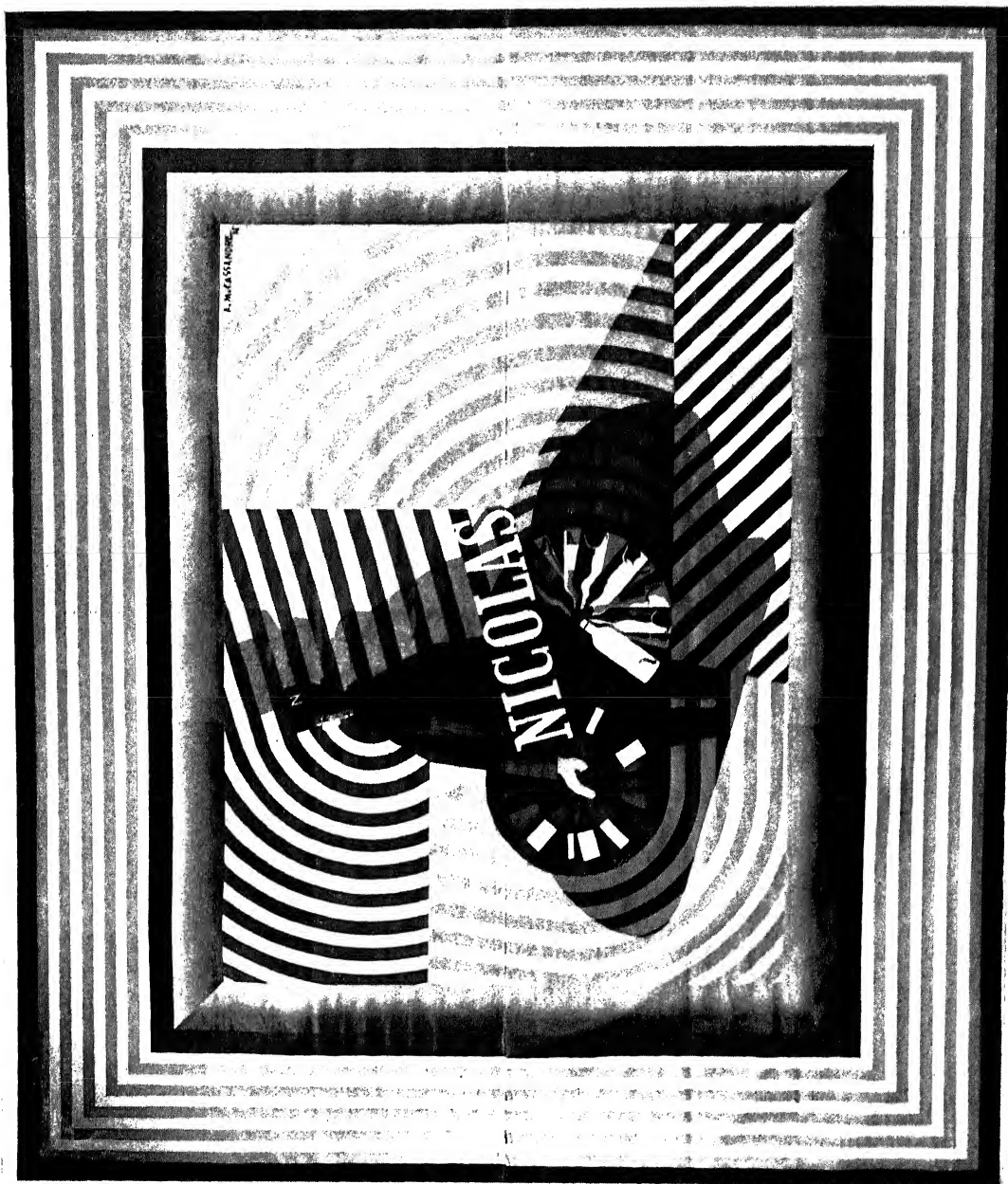
sein werkzeug



1895 10 18 15  
1900 10 18 15  
1905 10 18 15  
1910 10 18 15

Jan TSCHICHOLD: The Professional Photographer. 1938. 25 $\frac{1}{4}$  x 35 $\frac{1}{2}$ ". Collection Ladislav Sutnar.





A. M. CASSANDRE: *Nicolas*. 1935. 13' 11" x 15' 8½". Museum of Modern Art.



Herbert MATTER: Pontresina. 1935. 40 x 25½". Collection  
G. E. Kidder Smith.



A. CARIGIET: Arosa. 1938. 40⅞ x 25¼". Collection Mrs.  
Henriette Reiss.

ОКНО  
ТАСС №504

# ГРОМОВОЙ УДАР



KUKRYNIKS: *Thunderclap*. 1942? 85 x 46¼".  
Museum of Modern Art.

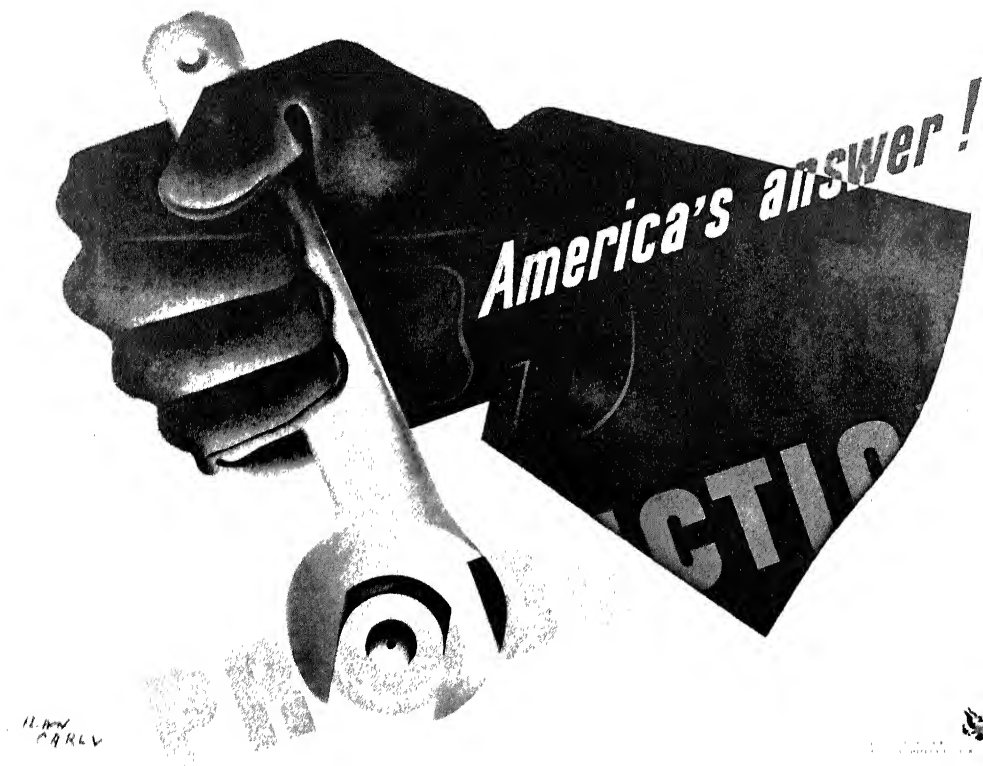
EL LISSITSKY: *U.S.S.R. Russian Exhibition*. Zurich.  
1929. 49⅞ x 35⅝". Museum of Modern Art.

KUNSTGEWERBEMUSEUM ZÜRICH



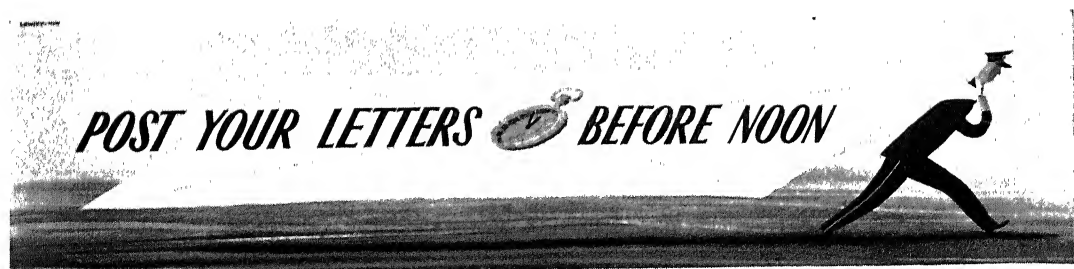
Opposite center: Pat KEELY: *Form a Savings Group Now!* 1940. 8 x 20". Museum of Modern Art.

Opposite below: LEWITT-HIM: *Post Your Letters Before Noon*. 1940? 14⅞ x 56⅜". Museum of Modern Art.



Above: Jean CARLU: *America's Answer—Production*. 1942. 30 x 40". Museum of Modern Art.

**FORM A**



# CIRCULATING EXHIBITIONS

Since the inception of the Museum of Modern Art it has been the desire of the Trustees that it should not remain a strictly metropolitan exhibition center but should extend its services and influence throughout the nation by means of out-of-town membership and circulating exhibitions.

As soon as the Museum opened in 1929, museums in other cities asked to have its exhibitions but in the beginning facilities were lacking to circulate large shows. The first show especially designed to travel consisted of color reproductions and was prepared for New York City public schools; it has toured the country for ten years and today is still circulating among service and community organizations. In 1932 eleven other museums joined in sponsoring and showing an International Exhibition of Modern Architecture. The following year a separate Department of Circulating Exhibitions was established. Requests poured in and an annual program of exhibitions of painting, architecture, sculpture and graphic arts was developed for outlying communities, which hitherto had had little opportunity to see first-rate works of contemporary art. As the Museum added new departments of Films, Industrial Design, Photography, Dance and Theatre, the scope and variety of these circulating exhibitions increased accordingly. Thus far, the Museum has arranged for 2655 showings of its exhibitions in the United States and abroad. At present a program of about 130 circulating exhibitions is maintained with 550 bookings annually.

The traveling exhibitions are variously assembled. Both the large and small Museum exhibitions are sent on tour, and many times reduced editions of major shows are prepared by the Department for the institutions which cannot accommodate the comprehensive collections. In addition, the Department undertakes to provide exhibitions for small museums, colleges and schools which more directly meet their special needs than the shows originating in the Museum. (A list of these collections and Museum exhibitions which have been circulated appear in the back of this book.)

More than six hundred items from the Museum's Collection have been sent to such educational institutions, a greater number than the Museum has yet had space to show New Yorkers. In many cases circulating exhibitions on a theme require works of art not owned by the Museum; because it has established a standard of excellence in packing and safely touring its collections, these are generously loaned by other institutions, private collectors and dealers.

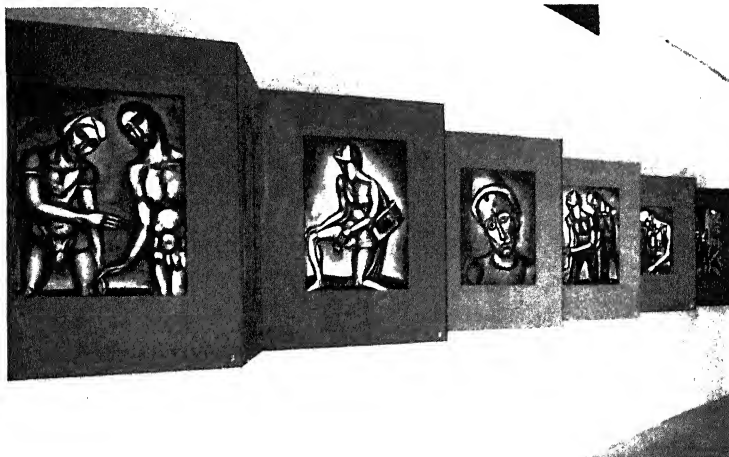
The Museum has thus made available a total of 65 collections of painting, 46 of architecture, 27 of photography, 16 of posters, 15 of commercial and industrial art, 13 of graphic arts, 12 of color reproductions, 10 of sculpture, 7 theatre and dance exhibitions, 4 film shows and 55 exhibitions on the various arts prepared in collaboration with the Museum's Educational Program.

In 1943 the Department of Circulating Exhibitions and the Educational Program combined to provide further material for use in elementary and secondary schools. Exhibitions which had been tested as teaching units in New York City public and private schools were offered nationally to all types of educational institutions. They have been scheduled primarily in schools but also in museums, colleges, Army camps and Navy bases, hospitals, libraries and community clubs. The exhibitions for schools are, of necessity, composed

Exhibitions are organized as teaching units with paintings, sculpture, drawings or other works by modern artists accompanied by concise, authoritative labels. Kolbe's Grief and wash drawing from Eight Sculptors and Their Drawings.



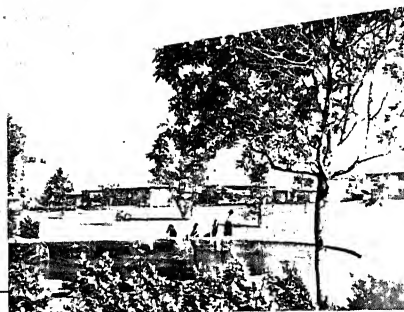
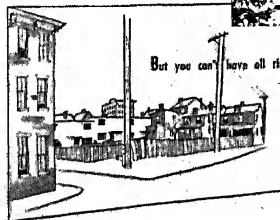
Special mats have been designed for prints or other small items to protect them on tour, to make shipping costs light, and to facilitate hanging and repacking. Heavy celluloid, which takes the place of glass, and deep-colored mats, which do not show finger-marks, protect and enhance these Prints by Georges Rouault.



A 30 x 40" panel from Look at Your Neighborhood. Original photographs, drawings and text are reproduced by an accurate photogravure and silk screen process, making possible multiple editions of a single exhibition without loss of quality in the material presented.

### a good neighborhood has **GOOD HOUSING**

whether you live in an apartment or a house  
you'll want



**WELL-PLANNED NEIGHBORHOOD**  
where it is properly related to the other houses,  
the park, the school, community buildings,  
and served by a quiet, safe, residential street,  
free of through-traffic, yet close to main highways.



principally of color reproductions and photographs though original works are included wherever possible such as small oils, watercolors, prints, industrial objects, posters and children's paintings, on which insurance valuations are not prohibitive. These are small shows, easy to handle and inexpensive to rent and transport, total costs running from \$2.50 to \$30.

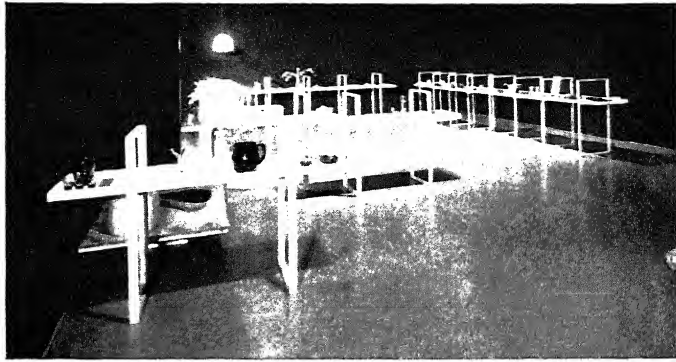
In order further to reduce costs of teaching material and to reach the constantly growing audience for contemporary art, multiple exhibitions are now being made which can be rented or purchased by exhibitors for continued use. An introductory series on painting, photography, architecture and industrial design will follow the already produced *Look at Your Neighborhood*, an exhibition of twelve illustrated panels on principles of civic planning for the postwar period. Illustrated pamphlets, which can be bought by schools for as little as 25 cents, supplement these exhibitions. In addition, a comprehensive series of slide talks for sale or rental is in process of formation. The project will, we hope, begin to meet the need of educational institutions for authoritative and yet lively teaching material on the contemporary arts.

Apart from these activities which reach audiences in the United States, Canada and Hawaii, the Department since 1943 has executed a number of contracts for various Government agencies, involving the preparation of exhibitions for shipment overseas. Duplicate editions of the Museum's exhibition of the United States at war, *Road to Victory*, were prepared for circulation in England and two others were produced for Uruguay and Colombia with Carl Sandburg's text in Spanish. A duplicate of *Brazil Builds* with Portuguese text was sent to Rio to be shown at the opening of the new Ministry of Health and Education, a building which figured prominently in the exhibition itself; another edition was prepared at the request of the Brazilian Embassy to be shown in London. Early this year two editions of an exhibition entitled *United States Housing in War and Peace* were assembled for the Office of War Information in London and Sydney; these exhibitions will circulate in England and Australia after their initial showings. A second exhibition for the O.W.I., a review of American architecture, housing and city planning, has been prepared for the 25th anniversary of the Sweden-America Foundation and will open in Stockholm in June 1944. A group of ten of the Museum's exhibitions is now circulating in Canada among art galleries, colleges, schools, libraries, clubs, Y.M.C.A.'s and Y.W.C.A.'s. Plans are under way for exchange exhibitions with Canada, England, Brazil, Cuba and Mexico.

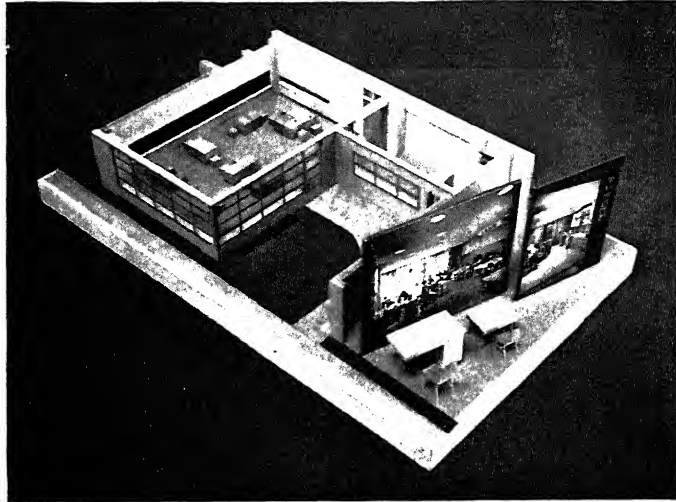
By specializing in one field, by providing authoritative information on subjects treated in its exhibitions, by devising methods of packing valuable works of art which are safe and almost foolproof, by designing exhibitions for traveling which successive exhibitors can install easily and effectively the Museum has been able to render a unique service to this and other countries. The planned extension of these activities to meet the needs of the smallest and poorest institution will mean that the citizen of the next decade will be more adequately informed of contemporary events in terms of the arts of various countries. Other countries are already establishing similar visual educational programs and it is to be hoped that in the future the exchange of cultural material will promote both national and international understanding of the world we live in.

ELODIE COURTER

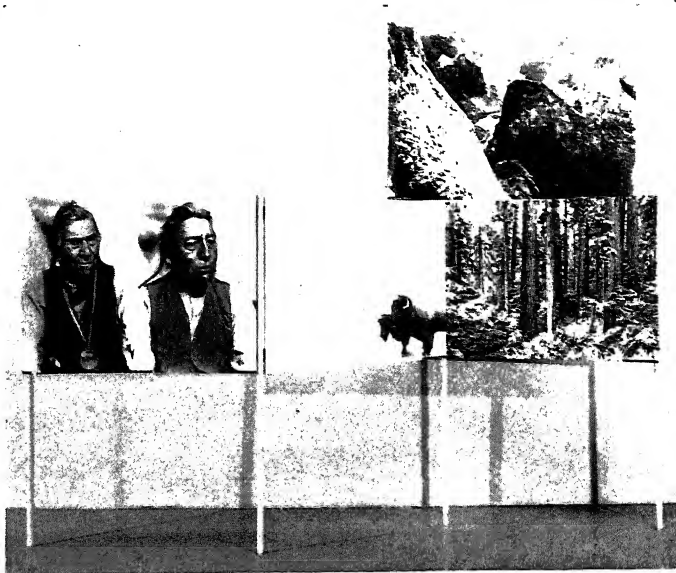
*Installation is often prefabricated and sent along so that material can be easily set up and dismantled by each successive exhibitor. These demountable display tables accompanied the Useful Objects under \$10 exhibition in 1939-40.*



*Sometimes three-dimensional material is mounted directly on plywood panels hung from the wall; other items such as this model of a classroom in Saarinen's Crow Island School are sent on separate pedestals. From the exhibition, Modern Architecture for the Modern School.*



*Photographs mounted on canvas were stretched taut over wood frames which in turn hang on hinged dowels to provide this effective and inexpensively transported installation for the Road to Victory. As shipping space was limited, photographs and text were sent unmounted to England and South America. A blueprint of this panel construction was made, however, so that exhibitors abroad might follow the same system.*



# MODERN ART FOR YOUNG PEOPLE

## A Museum Experiment in Art Education

When it was established in 1937, the Educational Program was undertaken to develop among children and young people an appreciation of the arts of their time. By this means we sought to confirm art as a continuation of our cultural tradition. The immediate aim was to make art vital and useful to children. Since the first year, when it was financed by the Advisory Committee and the Whitney Foundation, the Educational Program has been substantially carried on by grants from the General Education Board and the Rockefeller Foundation.

### *A Laboratory of Educational Research*

The first three years were largely experimental. The secondary school was chosen as the immediate area of exploration. As a first step the reactions of students to modern art were examined through an extensive testing program to determine the students' preferences in subject matter, media, techniques and size with respect to their age level, background, intellectual capacity and artistic ability. (ill. 1)

From a study of these results a group of exhibitions were made up and circulated in schools. These exhibitions were evaluated by the students and teachers who used them and revised accordingly.

Because most museums are organized primarily for adults, and the Museum of Modern Art was no exception, a special gallery was created for children and young people, where they could enjoy exhibitions planned for them, or selected and arranged by them. (ill. 2)

The Museum can render its greatest aid to education by serving as an educational laboratory trying out new methods and techniques of teaching. Toward this end the Educational Program has organized experimental classes in art appreciation based on the preferences discovered in the testing program.

### *Modern Art for Children*

Development in appreciation of modern art by children from three to twelve years of age was a new adventure for the Educational Program. Special classes were set up under trained teachers where children paint, model in clay, or construct in a variety of materials. The work of modern artists is introduced through color reproductions or short trips to the Museum galleries. It has been thoroughly established that the very young learn best through participation first, then observation. By means of these two approaches they gain insight into the ideas of the artists. (ill. 3) Today there are five classes for younger children and five for high school students each week affording creative opportunities to 221 young people.

Helping the young child to gain understanding of the arts of his own time was a difficult problem. In 1941 an exhibition was devised based on the play instincts of the child, including expression in art media and an opportunity for observation of works of art. This exhibition, called the *Children's Festival of Modern Art* consisted of a play center with original works by artists as a background. The exhibition was so successful that it has been repeated annually by popular request. (ill. 4) This year it was called the *Children's Holiday Circus of Modern Art* and was attended by more than 3500 children in two months.

Group of students in the testing program recording their preferences for a series of pictures.



High school students arranging the exhibition We Like Modern Art at the Young People's Gallery of the Museum. Here is a place children can call their own, where they arrange exhibitions of their favorite works of art or where the creations of their own hands are shown. Forty-five exhibitions have been shown since 1937 covering a wide variety of subjects.



Class for students from nine to fifteen years. There are classes in appreciation for children from nine to fifteen and special classes for New York City Public High School students.



## *Teacher Training*

Introductory courses on modern art were offered to teachers from the beginning of the Educational Program because it was found that many teachers' colleges slighted the modern period in the development of the art education of prospective teachers. These courses also serve as refresher courses for experienced teachers and are offered as in-service courses for the New York City Public Schools. Teacher education was first introduced by means of demonstrations and lectures given by outstanding artists and educational leaders. Later these were developed into thoroughly organized courses. As an illustration a course, *Techniques of Teaching Art Appreciation*, was given for eight semesters in collaboration with Teachers College of Columbia University, and *Fundamental Design of Today*, by Josef Albers, and *The Arts in Therapy*, were offered in 1943.

## *Expansion of Educational Services*

In 1942 the Educational Program set out to increase its range of visual materials so that they might be made available to average rural and small town schools. Based on 10,000 questionnaires sent to schools over the country, a number of small exhibitions were made and in addition teaching portfolios and publications were developed. The exhibitions rent for as low as \$2.50; the teaching portfolios are \$2.00; and publications, *What is Modern Architecture?* and *What is Modern Painting?* sell for 25 cents a copy in groups of ten or more. Fifty-eight exhibitions have been made. A new department of Circulating Exhibitions and Educational services was created last fall to produce visual aids in art in greater volume.

## *New York City Public School Program*

The Museum contributes its services to the New York City schools, the largest school system in the world, by circulating exhibitions, teaching portfolios, publications, and libraries of color reproductions and publications, and by conducting Saturday classes. This year we were asked by the Director of the Public Education Association to give a special class for two elementary schools in the All-Day Neighborhood School Program, one in Harlem and one in Chelsea. These classes are to serve as a model for teaching art in elementary schools in New York City and are attended by teachers for observation on method.

## *The War—Leadership and Cooperation*

The war expanded the work of the Educational Program in two unexpected directions. Last year a group of alert teachers appealed to the Museum for direction and leadership in promoting the future of art education threatened during the crisis. The result was a committee called the *Committee on Art in American Education and Society* which was sponsored by the Museum. (ill. 5) Coincident with the formation of the Committee were requests for assistance from organizations in the Armed Services and voluntary groups in producing art materials to be used among service men and in new defense centers. (ill. 6)

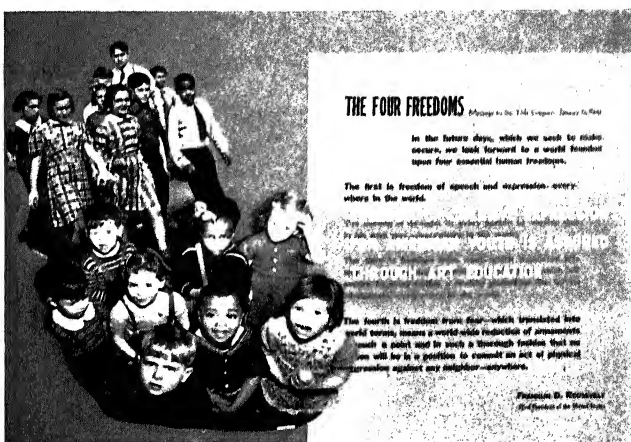
In the seven years of its existence the Educational Program has proved that the art museum has an important and vital role in art education. The museum is not a substitute for the school, but a complementary agent which enriches and extends the creative education of youth.

VICTOR D'AMICO

Choosing the circus as its theme, the Children's Holiday Circus transformed the Young People's Gallery into a studio provided with tools and materials and scaled to the needs of young children. Modern paintings and sculpture and moving toys made by artists, used as a background, stimulated children's own creative efforts.



Panel from an exhibition, Art Education in Wartime, prepared by the Committee on Art in American Education and Society. This committee holds meetings and forums at the Museum and constitutes a working group which produces publications, makes exhibitions on art education, like this one, and creates new courses.



Sculpture set made for the U. S. O. by the Committee on Art in American Education and Society in cooperation with the Educational Program. Twelve exhibitions, five slide talks, and eight art sets for servicemen have been made in this way.





# CATALOG OF THE EXHIBITION AND LENDERS

## painting, prints, sculpture

### LENDERS

Ivan Le Lorraine Albright, Warrenville, Ill.; Mr. and Mrs. Walter C. Arensberg, Hollywood; Dr. and Mrs. Harry Bakwin, New York; Mrs. George Bellows, New York; Dr. Michael Berolzheimer, Mt. Vernon; Harry Bertoia, Pacific Palisades, Cal.; Samuel Cashwan, Detroit; Henry Church, New York; Stephen C. Clark, New York; Mr. and Mrs. Henry Clifford, Radnor, Pa.; Charles P. Cooley, West Hartford; Richard Davis, New York; Miss Katherine S. Dreier, New York; Naum Gabo, England; Mrs. William J. Glackens, New York; Philip L. Goodwin, New York; Joseph H. Hirshhorn, New York; Edward James, Laguna Beach, Cal.; Sidney Janis, New York; Georges Keller, New York; Dr. and Mrs. David M. Levy, New York; Mr. and Mrs. Sam A. Lewisohn, New York; Mr. and Mrs. Joseph L. Louchheim, New York; Mr. and Mrs. Milton Lowenthal, New York; Lt. Henry P. McIlhenny, U.S.N.R., Germantown, Pa.; Mr. and Mrs. Roy R. Neuberger, New York; William Church Osborn, New York; Pablo Picasso, Paris; Lt. (jg) and Mrs. Joseph Pulitzer, Jr., Washington, D. C.; Capt. Stanley R. Resor, Greenwich; Edward G. Robinson, Beverly Hills; Hugo Robus, New York; Nelson A. Rockefeller, Washington, D. C.; Billy Rose, New York; Mrs. Blanche B. Roseff, New York; Mme. Helena Rubinstein, New York; Miss Concetta Scarsavaglione, New York; Herman Shulman, Stamford; Miss Florine Stetteimer, New York; Robert H. Tannahill, Detroit; U. S. Army Medical Department, Washington, D. C.; Curt Valentin, New York; Roger Vivier, New York; Capt. Edward M. M. Warburg, New York; Heinz Warneke, Washington, D. C.; Mrs. Lloyd Bruce Wescott, Clinton, N. J.; Richard H. Zinser, Forest Hills, N. Y.

Museum of the Cranbrook Academy of Art, Bloomfield Hills, Mich.; Museum of Fine Arts, Boston; The Buffalo Fine Arts Academy, Albright Art Gallery; Fogg Museum of Art, Harvard University, Cambridge; The Art Institute of Chicago; The Arts Club, Chicago; The Cincinnati Art Museum; The Columbus Gallery of Fine Arts; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; The Tate Gallery, London; City Art Museum of St. Louis; Secretaría de Educación Pública, Mexico City; The Newark Museum; Yale University Art Gallery, Société Anonyme Collection, New Haven; Solomon R. Guggenheim Foundation, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Smith College Museum of Art, Northampton; Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Carnegie Institute, Pittsburgh; Phillips Memorial Gallery, Washington, D. C.; Worcester Art Museum.

A.C.A. Gallery; H. V. Allison & Co.; American British Art Center; Art of This Century; Associated American Artists, Inc.; Buchholz Gallery; Downtown Gallery; Durand-Ruel, Inc.; Kraushaar Galleries; Julien Levy Gallery; Pierre Matisse Gallery; Frank K. M. Rehn Gallery; Paul Rosenberg & Co.; J. K. Thannhauser; Valentine Gallery; Wildenstein & Co. The galleries listed above are in New York.

*An asterisk indicates that the work is illustrated. Dimensions are in inches, height precedes width. In case of a discrepancy between sizes given in this list and those given in the plate captions, this list is correct.*

ALBRIGHT, Ivan Le Lorraine. American, born Chicago 1897. Lives in Warrenville, Ill.

\*That Which I Should Have Done, I Did Not Do. 1941. Oil on canvas, 92 x 36". Lent by the artist. Ill. p.109.

ALFARO SIQUEIROS, David. Mexican, born Chihuahua 1898.

\*Echo of a Scream. 1937. Duco on wood, 48 x 36". The Museum of Modern Art, gift of Edward M. M. Warburg. Not exhibited. Ill. p.56.

ARCHIPENKO, Alexander. Born Kiev, Russia 1887. Lives in New York.

\*Nude. 1915. Bronze, 13¾" high. The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. Ill. p.134.

ARP, Hans. French, born Strassburg 1888. Worked in Paris. Now in Switzerland.

\*Human Concretion. 1935. Plaster, 19½" high. The Museum of Modern Art, gift of the Advisory Committee. Ill. p.138.

AVERY, Milton. American, born Altmar, N. Y. 1893. Lives in New York.

\*Owl. 1942. Oil on canvas, 30 x 25". Lent by the American British Art Center. Ill. p.60.

BALTHUS (Balthasar Klossowsky). French, born Paris 1910.

\*The Bernese Hat (Mme. Balthus). 1939. Oil on canvas, 36½ x 28¾". Lent by the Wadsworth Atheneum, Hartford. Ill. p.100.

BARLACH, Ernst. German, born Wedel, near Hamburg 1870. Died Güstrow 1938.

\*Man Drawing a Sword. 1911. Wood, 29¾" high. Lent by the Museum of the Cranbrook Academy of Art. Ill. p.127.

BECKMANN, Max. German, born Leipzig 1884. Now in Holland.

\*Temptation. 1937. Oil on canvas, triptych, center panel 79 x 67"; side panels each 84¾ x 39¼". Lent by the Buchholz Gallery. Ill. p.51.

BELLOWS, George Wesley. American, born Columbus, Ohio 1882. Died New York 1925.

\*Both Members of This Club. 1909. Oil on canvas, 45 x 63". Lent by Mrs. George Bellows. Ill. p.39.

Dance in a Madhouse. 1917. Lithograph, 18¼ x 24½". Lent by H. V. Allison & Co.

BEN-SHMUEL, Ahron. American, born New York 1903. Lives in New York.

Torso of a Boy. 1930. Black granite, 28¾" high. The Museum of Modern Art, given anonymously.

- ARD, Christian. French, born Paris 1902. *Figure in Red and Green*. 1930. Oil on canvas, 41 x 32½". Lent by the Julien Levy Gallery. *Ill.* p.100.
- MAN, Eugene. American, born St. Petersburg, Russia 1899. Worked in Paris. To U.S. 1939. Lives in Hollywood. *St. Louis and the Angel*. 1938. Oil on canvas, 25¾ x 32". Lent by Charles P. Cooley. *Ill.* p.101.
- TOIA, Harry. American, born San Lorenzo, Italy 1915. To U.S. 1932. Lives in Pacific Palisades, Cal. *Portrait of a Woman*. 1944. Oil on paper, 19 x 24¾". Lent by the artist. *p.*86.
- ME, Peter. American, born Somorgon, Russia 1906. To U.S. 1931. Lives in New York and Gaylordsville, Conn. *Portrait of a Woman*. 1934-37. Oil on composition board, 34 x 47¾". The Museum of Modern Art, Mrs. Simon Guggenheim Fund. *p.*115.
- nicillin Ward, Army Hospital. 1944. Oil on canvas, 24 x 36". Lent by the U. S. Army Medical Department.
- NNARD, Pierre. French, born Paris 1867. *Portrait of a Woman*. 1934. Oil on canvas, 50½ x 53½". Lent by the Solomon R. Guggenheim Foundation. *Ill.* p.35.
- NCUSI, Constantin. Rumanian, born 1876. Worked in Paris. To New-Born. 1915. Bronze (1920), 8¼" long. The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *p.*136.
- and Negress. 1926. Bronze, 15½" high. Lent by Philip L. Goodwin. *Ill.* p.137.
- QUE, Georges. French, born Argenteuil, Seine-et-Oise 1881. *Portrait of a Woman*. 1911. Oil on canvas, 31½ x 23½". Lent anonymously. *Ill.* p.70.
- Table. 1928. Oil on canvas, 70¾ x 28¾". The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *p.*71.
- OK, Alexander. American, born Brooklyn 1898. Lives in New York. *Portrait of a Woman*. 1939. Oil on canvas, 35 x 50". Lent by Carnegie Institute, Pittsburgh. *Ill.* p.113.
- CHFIELD, Charles. American, born Ashtabula Harbor, Ohio 1903. Lives in Gardenville, N. Y. *Portrait of a Woman*. 1932. Watercolor, 31½ x 43½". Lent by the Newark Museum. *Ill.* p.117.
- LIN, Paul. American, born New York 1886. Lives in New York. *Portrait of a Woman*. 1943. Oil on canvas, 37 x 22". Lent by the Associated American Artists. *Ill.* p.62.
- DER, Alexander. American, born Philadelphia 1898. Lives in New York and Roxbury, Conn. *Portrait of a Woman*. 1942. Mobile. Sheet steel, steel wire, sheet aluminum, 9' 2" high. Lent by The Arts Club, Chicago. *Ill.* p.145.
- HWAN, Samuel. American, born Cherkassi, Russia 1900. Lives in Detroit. *Portrait of a Woman*. Limestone, 39" high. Lent by the artist. *Ill.* p.130.
- CASSATT, Mary. American, born Pittsburgh 1845. Worked in France. Died Mesnil-Théribus, Oise 1926. *Mother and Child*. 1890. Oil on canvas, 29 x 23½". Lent by the Cincinnati Art Museum, John J. Emery Collection. *Ill.* p.19. *The Fitting*. c.1892. Color print with dry point and aquatint, 14¾ x 10½". Lent by Philip L. Goodwin.
- CASTELLANOS, Julio. Mexican, born Mexico City 1905. Lives in Mexico City. *Angel Kidnappers (Los Robachicos)*. 1943. Oil on canvas, 22½ x 37¼". The Museum of Modern Art, Inter-American Fund. *Ill.* p.102.
- CÉZANNE, Paul. French, born Aix-en-Provence 1839. Died Aix 1906. *The Card Players*. 1892. Oil on canvas, 25½ x 32½". Lent by Stephen C. Clark. *Ill.* p.25. *Still Life with Primroses*. 1890-94. Oil on canvas, 38 x 45". Lent by Mr. and Mrs. Sam A. Lewisohn. *Ill.* p.24.
- CHAGALL, Marc. Born Liosno, near Vitebsk, Russia 1887. Worked in Paris. To U.S. 1941. Lives in New York. *I and the Village*. 1911. Oil on canvas, 75 x 59¾". Lent anonymously. *Ill.* p.87. *Self Portrait*. 1923. Etching, 11 x 8½". Lent by the Buchholz Gallery.
- de CHIRICO, Giorgio. Italian, born Volo, Greece 1888 of Italian parents. Worked in Paris. *Melancholy and Mystery of a Street*. 1914. Oil on canvas, 34¾ x 28½". Lent by Capt. Stanley R. Resor. *Ill.* p.89. *The Duo*. 1915. Oil on canvas, 31 x 22¾". Lent anonymously. *Ill.* p.88.
- de CREEFT, José. American, born Guadalajara, Spain 1884. Lives in New York. *Saturnia*. 1939. Hammered lead relief, 60 x 38". The Museum of Modern Art, gift of Mrs. George E. Barstow. *Ill.* p.128.
- DALI, Salvador. Spanish, born Figueras, Catalonia 1904. Worked in Paris. To U.S. 1938. Lives in New York and California. *Impression of Africa*. 1938. Oil on canvas, 36 x 46¼". Lent by Edward James. *Ill.* p.97.
- DAVIS, Richard. American, born New York 1904. Lives in New York. *Girl in Granite*. 1937-38. Pink Westerly granite, 49½" high. Lent by the artist. *Ill.* p.130.
- DAVIS, Stuart. American, born Philadelphia 1894. Lives in New York. *Report from Rockport*. 1940. Oil on canvas, 24 x 30". Lent by Mr. and Mrs. Milton Lowenthal. *Ill.* p.85.
- DEGAS, Hilaire-Germain-Edgar. French, born Paris 1834. Died Paris 1917. *Interior*. 1875. Oil on canvas, 32 x 45½". Lent by Lt. Henry P. McIlhenny, USNR. *Ill.* p.20. *The Bath*. c.1905. Pastel, 34¾ x 30¾". Lent by Durand-Ruel, Inc. *Ill.* p.21.

DEMUTH, Charles. American, born Lancaster, Pa. 1883. Died Lancaster 1935.

Columbia. 1919. Watercolor, 11 $\frac{1}{8}$  x 8". Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

\*My Egypt. 1925. Oil on canvas, 36 x 30". Lent by the Whitney Museum of American Art. *Ill.* p.81.

DERAIN, André. French, born Chatou, Seine-et-Oise 1880.

\*The Bagpipe Player. 1911. Oil on canvas, 72 $\frac{3}{4}$  x 59". Lent anonymously. *Ill.* p.42.

DESPiau, Charles. French, born Mont-de-Marsan 1874.

\*Little Peasant Girl. 1904. Original plaster, 15 $\frac{3}{4}$ " high. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr. *Ill.* p.122.

Madame Othon Friesz. 1924. Original plaster, 20 $\frac{7}{8}$ " high. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

\*Assia. 1938. Bronze, 6'  $\frac{3}{4}$ " high. The Museum of Modern Art, gift of Mrs. Simon Guggenheim. *Ill.* p.123.

DICKINSON, Preston. American, born New York 1891. Died in Spain 1930.

\*Still Life with Yellow-green Chair. 1928. Oil on canvas, 15 $\frac{1}{2}$  x 21 $\frac{1}{2}$ ". Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection. *Ill.* p.78.

DOVE, Arthur G. American, born Canandaigua, N. Y. 1880. Lives at Centerport, Long Island.

\*Grandmother. 1925. Collage of wood, needlepoint, page from Bible, pressed flowers, 20 x 21 $\frac{1}{4}$ ". The Museum of Modern Art, gift of Philip L. Goodwin. *Ill.* p.82.

DUCHAMP, Marcel. French, born Blainville, Seine-Inférieure 1887. To U.S. 1942. Lives in New York.

\*The Large Glass (La mariée mise à nu par ses célibataires, même). 1915-23. Composition with two glass panels, 109 $\frac{3}{4}$  x 69 $\frac{1}{8}$ ". Extended loan to the Museum of Modern Art from Miss Katherine S. Dreier. *Ill.* p.76.

DUCHAMP-VILLON, Raymond. French, born Damville, Eure 1876. Died 1918.

\*The Horse. 1914. Bronze, 40" high. The Museum of Modern Art, van Gogh Purchase Fund. *Ill.* p.135.

EAKINS, Thomas. American, born Philadelphia 1844. Died Philadelphia 1916.

\*Katherine. 1872. Oil on canvas, 62 $\frac{1}{2}$  x 50". Lent by Stephen C. Clark. *Ill.* p.14.

\*Between Rounds. 1899. Oil on canvas, 50 $\frac{1}{4}$  x 40". Lent by the Philadelphia Museum of Art. *Ill.* p.15.

EILSHEMIUS, Louis Michel. American, born near Newark, N. J. 1864. Died New York 1941.

\*Malaga, Spain. c.1915. Oil on cardboard, 24 $\frac{1}{2}$  x 40 $\frac{1}{2}$ ". Lent by Mrs. Lloyd Bruce Wescott. *Ill.* p.39.

EPSTEIN, Jacob. American, born New York 1880. Lives in London.

\*Portrait of George Bernard Shaw. 1934. Bronze, 24" high. Lent by Mrs. Blanche B. Rosett. *Ill.* p.132.

ERNST, Max. Born Brühl, near Cologne, Germany 1891. Worked in France 1922-41. To U.S. 1941. Lives in New York.

\*The Kiss. 1927. Oil on canvas, 50 $\frac{1}{2}$  x 63". Lent by Art of This Century. *Ill.* p.90.

EVERGOOD, Philip. American, born New York 1901. Lives at Woodside, Long Island.

\*Don't Cry, Mother. 1938-44. Oil on canvas, 26 x 18". Lent by Joseph H. Hirshhorn. *Ill.* p.65.

FEININGER, Lyonel. American, born New York 1871. In Germany 1887-1936. Lives in New York.

\*The Steamer "Odin." 1927. Oil on canvas, 26 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *Ill.* p.78.

FLANNAGAN, John B. American, born Fargo, N. D. 1895. Died New York 1942.

\*Ram. 1931. Granite, 13 $\frac{1}{2}$ " high. Extended loan to the Museum of Modern Art from Capt. Edward M. M. Warburg. *Ill.* p.132.

GABO, Naum. Russian, born Bryansk 1890. Lives in England.

\*Column (space construction). 1923. Glass, plastic, metal, wood, 41" high. Lent by the artist. *Ill.* p.140.

GAUGUIN, Paul. French, born Paris 1848. Died Marquesas Islands, South Pacific 1903.

\*Brittany Landscape. 1888. Oil on canvas, 28 $\frac{3}{4}$  x 36 $\frac{3}{8}$ ". Lent by Wildenstein & Co. *Ill.* p.26.

Women at the River (*Auti te Pape*). 1891-93. Color woodcut, 8 $\frac{1}{8}$  x 14". The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

\*Tahitian Girls (Women with Red Mango Blossoms). 1899. Oil on canvas, 36 x 28". Lent by William Church Osborn. *Ill.* p.27.

GIACOMETTI, Alberto. Swiss, born Stampa 1901. Worked in Paris.

\*The Palace at 4 A.M. 1932-33. Construction in wood, glass, wire, string, 28 $\frac{1}{4}$  x 15 $\frac{3}{4}$ ". The Museum of Modern Art, Purchase Fund. *Ill.* p.141.

GLACKENS, William J. American, born Philadelphia 1870. Died Westport, Conn. 1938.

\*Buen Retiro, Madrid. 1906. Oil on canvas, 25 $\frac{1}{2}$  x 32". Lent by Mrs. William J. Glackens. *Ill.* p.36.

van GOGH, Vincent. Dutch, born Groot-Zundert, Brabant 1853. Worked in France. Died Auvers-sur-Oise 1890.

\*L'Arlésienne (after a drawing by Gauguin). 1888-89. Oil on canvas, 25 $\frac{3}{4}$  x 21 $\frac{3}{8}$ ". Lent by Dr. and Mrs. Harry Bakwin. *Ill.* p.28.

\*The Starry Night. 1889. Oil on canvas, 29 x 36 $\frac{1}{4}$ ". The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *Ill.* p.29.

GOITIA, Francisco. Mexican, born Fresnillo, Zacatecas 1884. Lives in Xochimilco, Mexico.

\*Tata Jesucristo (Great Lord Jesus). 1925. Oil on canvas, 32 $\frac{1}{2}$  x 42". Lent by the Secretaría de Educación Pública, Mexico City. *Ill.* p.58.

ORKY, Arshile. American, born Tiflis, Russia 1904. To U.S. 1920. Lives in New York.

Garden in Sochi. 1941. Oil on canvas, 44¼ x 62¼". The Museum of Modern Art, acquired through Purchase Fund and gift of Wolfgang S. Schwabacher. *Ill.* p.84.

AVES, Morris. American, born Fox Valley, Ore. 1910. Lives in Anacortes, Wash.

Little Known Bird of the Inner Eye. 1941. Gouache, 21 x 36¾". The Museum of Modern Art, Purchase Fund. *Ill.* p.96.

IS, Juan (José Gonzales). Spanish, born Madrid 1887. Worked in Paris. Died Boulogne-sur-Seine 1927.

Still Life with Chair. 1913. Oil on canvas, 21½ x 29". Lent by Mr. and Mrs. Henry Clifford. *Ill.* p.72.

Place Ravignan. 1915. Oil on canvas, 45½ x 35". Lent by Mr. and Mrs. Walter C. Arensberg. *Ill.* p.73.

HOPPER, William. American, born New York 1897. Lives at Stony-on-Hudson, N. Y.

Homeless. 1940. Lithograph 12¾ x 16¼". Lent by the A.C.A. Gallery. *Ill.* p.120.

ROSS, Chaim. American, born Carpathian Mountains, Austria 1894. To U.S. 1921. Lives in New York.

Handlebar Riders. 1935. Lignum vitae, 41¼" high. The Museum of Modern Art, gift of A. Conger Goodyear.

OSZ, George. American, born Berlin 1893. To U.S. 1932. Lives in Douglaston, Long Island.

Nocturne. 1928. Watercolor, 18¾ x 26". Lent by the Associated American Artists. *Ill.* p.53.

GLIELMI, Louis. American, born Cairo, Egypt, of Italian parents 1906. To U.S. 1914. Now in U. S. Army.

The River. 1942. Oil on canvas, 34 x 30". Lent by the Downtown Gallery. *Ill.* p.114.

ORKAVY, Minna R. American, born Esthonia 1895. To U.S. 1899. Lives in New York.

American Miner's Family. 1931. Bronze, 27" high. The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.

ARNETT, William Michael. American, born County Cork, Ireland 1858. To U.S. 1849. Died New York 1892.

Glossal Luck. 1886. Oil on canvas, 26½ x 22¼". Lent by the Downtown Gallery. *Ill.* p.12.

ART, "Pop" (George Overbury). American, born Cairo, *Ill.* 1888. Died New York 1933.

Orchestra at Cock Fight. 1929. Color lithograph, 17⅞ x 24". The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr. *p.120.*

Street Fair, Fort Lee. 1931. Watercolor, 18 x 26". Lent by the Downtown Gallery.

RTLEY, Marsden. American, born Lewiston, Me. 1877. Died North, Me. 1943.

Fishermen's Last Supper, Nova Scotia. 1940-41. Oil on composition board, 30 x 41". Lent by Mr. and Mrs. Roy R. Neuberger. *Ill.* p.61.

HAYTER, Stanley William. English, born London 1901. Worked in Paris. To U.S. 1940. Lives in New York.

\*Tarantelle. 1943. Engraving, 21⅞ x 13". The Museum of Modern Art, Purchase Fund. *Ill.* p.119.

HEADE, Martin J. American, born Lumberville, Pa. 1819. Died St. Augustine, Fla. 1904.

\*Rhode Island Landscape. 1858. Oil on canvas, 20¼ x 32¼". Lent by Stephen C. Clark. *Ill.* p.12.

HOMER, Winslow. American, born Boston 1836. Died Prout's Neck, Me. 1910.

\*Croquet. 1866. Oil on canvas, 19 x 30". Lent by Stephen C. Clark. *Ill.* p.13.

\*The Fox Hunt. 1893. Oil on canvas, 38 x 68". Lent by the Pennsylvania Academy of the Fine Arts. *Ill.* p.13.

HOPPER, Edward. American, born Nyack, N. Y. 1882. Lives in New York.

\*Summer Time. 1943. Oil on canvas, 29 x 44". Lent by the Frank K. M. Rehn Gallery. *Ill.* p.113.

KANDINSKY, Wassily. Russian, born Moscow 1866. Worked in Germany and France.

\*Improvisation No. 30. 1913. Oil on canvas, 43¼ x 43¾". Lent by the Art Institute of Chicago, Arthur Jerome Eddy Memorial Collection. *Ill.* p.48.

KANE, John. American, born West Calder, Scotland 1860, of Irish parents. To U.S. 1880. Died Pittsburgh 1934.

\*Self Portrait. 1929. Oil on canvas over composition board, 36½ x 27½". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. *Ill.* p.112.

KIRCHNER, Ernst Ludwig. German, born Aschaffenburg, Bavaria 1880. Died Frauenkirch near Davos, Switzerland 1938.

\*Modern Bohemia. 1924. Oil on canvas, 50 x 66". Lent by Curt Valentin. *Ill.* p.50.

KLEE, Paul. Swiss, born near Berne 1879. Worked in Germany. Died Lugano 1940.

\*The One in Love. 1923. Color lithograph, 10⅞ x 7½". The Museum of Modern Art, Purchase Fund. *Ill.* p.118.

\*Diana. 1931. Oil on canvas, 31½ x 23¾". Lent by Mr. and Mrs. Henry Clifford. *Ill.* p.91.

Conquest of the Mountain. 1939. Oil on canvas, 37 x 27½". Lent by Mr. and Mrs. Joseph H. Louchheim.

KNATHS, Karl. American, born Eau Claire, Wis. 1891. Lives in Provincetown, Mass.

\*Still Life with Giorgione Book. 1941. Oil on canvas, 40 x 20". Lent by the Buchholz Gallery. *Ill.* p.83.

KOKOSCHKA, Oskar. Austrian-Czech, born Pöchlarn, Austria 1886. New in England.

Portrait of Dr. Tietze and His Wife. 1909. Oil on canvas, 30⅞ x 55⅞". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund.

\*Harbor of Marseilles. 1925. Oil on canvas, 29 x 39⅞". Lent by the City Art Museum of St. Louis. *Ill.* p.49.

KOLLWITZ, Käthe. German, born Königsberg, East Prussia 1867.

\*Death Tears a Child from Its Mother (from Farewell and Death series). 1935. Lithograph, 19½ x 14¾". The Museum of Modern Art, Purchase Fund. Ill. p.117.

KUNIYOSHI, Yasuo. Born Okayama, Japan 1893. To U.S. 1906. Lives in New York.

\*Upside Down Table and Mask. 1940. Oil on canvas, 60 x 35". Lent by the Downtown Gallery. Ill. p.105.

LACHAISE, Gaston. American, born Paris 1882. To U.S. 1906. Died New York 1935.

\*Woman. 1912-27. Bronze, 5' 10½" high. Lent by the Whitney Museum of American Art. Ill. p.129.

LA FRESNAYE, Roger de. French, born Le Mans 1885. Died Grasse 1925.

\*The Conquest of the Air. 1913. Oil on canvas, 91½ x 77". Lent anonymously. Ill. p.74.

LÉGER, Fernand. French, born Argentan, Normandy 1881. To U.S. 1940. Lives in New York.

\*Three Women (*Le Grand Déjeuner*). 1921. Oil, 72¼ x 99". The Museum of Modern Art, Mrs. Simon Guggenheim Fund. Color plate facing p.74.

\*The Divers, Yellow Background. 1941. Oil on canvas, 74 x 86". Lent by Roger Vivier. Ill. p.75.

LEHMBRUCK, Wilhelm. German, born Duisburg-Meiderich 1881. Died Berlin 1919.

\*Kneeling Woman. 1911. Cast stone, 5' 9½" high. The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. Ill. p.124.

\*Standing Youth. 1913. Cast stone, 7' 8" high. The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. Ill. p.125.

LEVINE, Jack. American, born Boston 1915. Now in U. S. Army.

\*The Feast of Pure Reason. 1937. Oil on canvas, 42 x 48". The Museum of Modern Art, lent by the WPA Art Program. Ill. p.64.

LIPCHITZ, Jacques. French, born Druskeniki, Polish Lithuania 1891. Worked in Paris. To U.S. 1941. Lives in New York.

\*Mother and Child. 1941. Bronze, 50" high. Lent by the Buchholz Gallery. Ill. p.143.

\*Blossoming. 1941-42. Bronze, 21½" high. The Museum of Modern Art, given anonymously. Ill. p.142.

MAILLOL, Aristide. French, born Banyuls (Roussillon), Pyrénées 1861.

\*Action in Chains (torso, monument to Blanqui). c.1906. Bronze 47" high. Lent by the Buchholz Gallery. Ill. p.121.

Île de France (torso). 1910. Bronze, 43" high. The Museum of Modern Art, gift of A. Conger Goodyear.

\*Seated Figure. Terra cotta, 9" high. The Museum of Modern Art, gift of Mrs. Saidie A. May. Ill. p.122.

MANGRAVITE, Peppino. American, born Lipari Island, Italy 1896. To U.S. 1915. Lives in New York.

\*The Song of the Poet. 1943. Oil on canvas, 60 x 48". Lent by the Art Institute of Chicago, Friends of American Art Collection. Ill. p.107.

MARCKS, Gerhard. German, born Berlin 1889.

\*Standing Nude. 1939. Bronze, 47½" high. Lent by the Buchholz Gallery. Ill. p.126.

MARIA (Maria Martins). Brazilian, born Minas Gerais. Lives in Washington, D. C. and Brazil.

\*Boiuna. 1942-43. Bronze, 28½" high. Lent by Nelson A. Rockefeller. Ill. p.144.

MARIN, John. American, born Rutherford, N. J. 1870. Lives at Cliffside, N. J.

\*Lower Manhattan. 1920. Watercolor, 21⅞ x 26⅞". Lent by Philip L. Goodwin. Color plate facing p.52.

MASSON, André. French, born Balagny, Oise 1896. To U. S. 1941. Lives in New Preston, Conn.

\*Meditation on an Oak Leaf. 1942. Tempera on canvas, 40 x 32¾". Lent by the Valentine Gallery. Ill. p.92.

MATISSE, Henri. French, born Le Cateau, Picardy 1869. Lives near Nice.

Reclining Figure. 1906. Woodcut, 19 x 15". The Museum of Modern Art, gift of Mr. and Mrs. R. Kirk Askew, Jr.

Bather. c.1908. Oil on canvas, 36½ x 29¼". The Museum of Modern Art, given anonymously.

\*The Blue Window. c.1912. Oil on canvas, 51½ x 35⅞". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. Color frontispiece.

\*The Window. 1916. Oil on canvas, 57½ x 45¾". Lent by the Detroit Institute of Arts. Ill. p.40.

\*Odalisque with Tambourine. 1926. Oil on canvas, 28 x 21". Lent anonymously. Ill. p.41.

MATTA (Roberto Sebastiano Matta Echaurren). Chilean, born Santiago 1912. Worked in Paris. To U. S. 1939. Lives in New York.

\*Le Vertige d'Éros. 1944. Oil on canvas, 77 x 99". Lent by the Pierre Matisse Gallery. Ill. p.98.

MIRO, Joan. Spanish, born Montroig, near Barcelona 1893. Worked in Paris. Now in Palma, Majorca.

\*Dutch Interior. 1928. Oil on canvas, 36 x 28½". Lent by Georges Keller. Ill. p.93.

Composition. 1933. Oil on canvas, 68½ x 77¼". The Museum of Modern Art, gift of the Advisory Committee.

MODIGLIANI, Amedeo. Italian, born Leghorn 1884. Worked in France. Died Paris 1920.

\*Portrait of Jean Cocteau. 1917. Oil on canvas, 39¾ x 32½". Lent by Billy Rose. Ill. p.46.

MONDRIAN, Piet. Dutch, born Amersfoort 1872. Worked in Paris. To U. S. 1940. Died New York 1944.

\*Broadway Boogie-woogie. 1942-43. Oil on canvas, 50 x 50". The Museum of Modern Art, given anonymously. Ill. p.77.

MOORE, Henry. English, born Castleford, Yorkshire 1898. Lives in Hertfordshire.

\*Recumbent Figure. 1938. Hornton stone, 54" long. Extended loan to the Museum of Modern Art from the Tate Gallery, London. Ill. p.139.

ining Figure. 1938. Lead, 13" long. The Museum of Modern Purchase Fund.

CH, Edvard. Norwegian, born Lonfien 1863. Died Norway

Kiss. 1902. Woodcut, 18 1/4 x 18 1/4". The Museum of Modern given anonymously. *Ill.* p.116.

SUCHI, Isamu. American, born Los Angeles 1904. Lives in York.

ital. 1939. Georgia marble, 16" high. The Museum of Modern Art, gift of Miss Jeanne Reynal.

DE, Emil. German, born near Tondern, Schleswig 1867. *esque Figures.* 1913. Color lithograph, 23 x 19". The Museum of Modern Art, Purchase Fund. *Ill.* p.118.

Magicians. 1930-34. Watercolor, 20 1/8 x 14 3/8". The Museum of Modern Art, Purchase Fund.

EFFE, Georgia. American, born Sun Prairie, Wis. 1887. in New York and New Mexico.

bles. 1932. Oil on canvas, 12 x 32". Lent by Robert H. Mahill. *Ill.* p.111.

ZCO, José Clemente. Mexican, born Zapatlán, Jalisco Lives in Mexico City.

atistas. 1931. Oil on canvas, 45 x 55". The Museum of Modern Art, given anonymously. *Ill.* p.55.

IN, Jules. Born Widden, Bulgaria 1885. Worked in Germany and Paris. In U. S. 1914-20, became citizen. Died Paris

ates and His Disciples Mocked by Courtesans. c.1921. Oil on paper backed with canvas, 61 1/4 x 86". The Museum of Modern Art, given anonymously in memory of the artist. *Ill.*

RA, I. Rice. American, born Boston 1905. Lives in New York. *ection.* 1943. Inner plane, tempera; outer plane, gold leaf oil on glass, 12 1/2 x 11 1/2". Lent by Art of This Century. 86.

SSO, Pablo Ruiz. Spanish, born Malaga 1881. To Paris, Lives in Paris.

man Ironing. 1904. Oil on canvas, 46 1/8 x 29 1/8". Lent by Thannhauser. *Ill.* p.99.

man with a Mandolin. 1910. Oil on canvas, 39 1/2 x 29". anonymously. *Ill.* p.66.

e Musicians. 1921. Oil on canvas, 80 3/4 x 88 1/2". Extended to the Museum of Modern Art. *Ill.* p.67.

Pipes of Pan. 1923. Oil on canvas, 80 1/2 x 68 3/8". Lent by artist.

Life with a Cake. 1924. Oil on canvas, 38 1/2 x 51 1/2". The Museum of Modern Art, acquired through the Lillie P. Bliss test.

ed Woman. 1927. Oil on wood, 51 1/8 x 38 1/4". Lent anonymously. *Ill.* p.68.

man Seated before a Mirror. 1937. Oil on canvas, 51 x Lent by Paul Rosenberg & Co. *Ill.* p.69.

eping Woman. 1937. Etching and aquatint, 27 1/4 x 19 1/2". and state. Lent by the artist. *Ill.* p.119.

PORTINARI, Cândido. Brazilian, born Brodowski, State of São Paulo 1903. Lives in Rio de Janeiro.

Coffee Growers. 1934. Oil on canvas, 27 x 32 3/4". Lent by Mme. Helena Rubinstein.

\*Scarecrow. 1940. Oil on canvas, 51 1/2 x 64". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. Not exhibited. *Ill.* p.104.

PRENDERGAST, Maurice. American, born St. John's, Newfoundland 1859. Died New York 1924.

\*Low Tide, Beachmont. 1897. Watercolor, 18 1/2 x 21 5/8". Lent by the Worcester Art Museum. *Ill.* p.37.

QUIRT, Walter. American, born Iron River, Mich. 1902. Lives in New York.

\*The Tranquillity of Previous Existence. 1941. Oil on canvas, 24 1/8 x 32". The Museum of Modern Art, Mrs. Simon Guggenheim Fund. *Ill.* p.96.

RATTNER, Abraham. American, born Poughkeepsie, N. Y. 1893. Lives in New York.

\*"There was darkness over all the land." 1942. Oil on canvas, 32 x 39 1/4". Lent anonymously. *Ill.* p.63.

RENOIR, Auguste. French, born Limoges 1841. Died Cagnes 1919.

\*The Children of Catulle-Mendès. 1888. Oil on canvas, 63 3/8 x 51 1/8". Lent by Wildenstein & Co. *Ill.* p.22.

\*Seated Bather. 1914. Oil on canvas, 32 x 26 5/8". Lent by Durand-Ruel, Inc. *Ill.* p.23.

RIVERA, Diego María. Mexican, born Guanajuato 1886. Lives in Mexico City.

\*Agrarian Leader Zapata. 1931. Fresco, 93 3/4 x 74". The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund. *Ill.* p.54.

ROBUS, Hugo. American, born Cleveland 1885. Lives in New York.

\*Invocation. c.1928. Bronze (1940), 34" high. Lent by the artist. *Ill.* p.133.

RODIN, Auguste. French, born Paris 1840. Died Meudon 1917. St. John the Baptist. c.1878-80. Bronze, 6' 8 1/2" high. Lent by Dr. Michael Berolzheimer, through the Nierendorf Gallery.

ROUAULT, Georges. French, born Paris 1871.

Three Clowns. 1917. Oil on canvas, 41 1/2 x 29 1/2". Lent by Lt. (jg) and Mrs. Joseph Pulitzer, Jr.

\*The Old Clown. 1917. Oil on canvas, 41 1/4 x 29 1/2". Lent by Edward G. Robinson. *Ill.* p.44.

\*Crucifixion. c.1918. Oil on canvas, 41 x 28 3/4". Lent by Lt. Henry P. McIlhenny, USNR. *Ill.* p.45.

\*"This will be the last, little father." 1927. Etching, 23 1/8 x 16 7/8". Extended loan to the Museum of Modern Art. *Ill.* p.117.

\*Christ Mocked by Soldiers. 1932. Oil on canvas, 36 1/4 x 28 1/2". The Museum of Modern Art, given anonymously. *Color plate facing p.44.*

ROUSSEAU, Henri. French, born Laval, Mayenne 1844. Died Paris 1910.

\*The Dream. 1910. Oil on canvas, 80 x 118 1/2". Lent by Sidney Janis. *Ill.* p.33.



RYDER, Albert Pinkham. American, born New Bedford, Mass. 1847. Died Elmhurst, Long Island 1917.

\*Moonlit Cove. 1890-1900. Oil on canvas, 14 x 17". Lent by the Phillips Memorial Gallery, Washington, D. C. III. p.16.

\*Pegasus. Oil on wood, 12 x 11 $\frac{3}{8}$ ". Lent by the Worcester Art Museum. III. p.17.

SCARAVAGLIONE, Concetta. American, born New York 1900. Lives in New York.

Mother and Child. 1933. Cast stone (1941), 49 $\frac{1}{4}$ ". high. Lent by the artist.

SEURAT, Georges-Pierre. French, born Paris 1859. Died Paris 1891.

\*The Side Show (*La Parade*). 1889. Oil on canvas, 39 $\frac{1}{2}$  x 59 $\frac{1}{4}$ ". Lent by Stephen C. Clark. III. p.30.

\*The First Version of *Le Chahut*. 1889. Oil on canvas, 22 x 18 $\frac{1}{4}$ ". Lent by the Buffalo Fine Arts Academy, Albright Art Gallery. III. p.31.

SHEELER, Charles. American, born Philadelphia 1883. Lives at Irvington-on-Hudson, N. Y.

\*Upper Deck. 1929. Oil on canvas, 29 $\frac{1}{8}$  x 22 $\frac{1}{8}$ ". Lent by the Fogg Museum of Art, Harvard University. III. p.110.

SICKERT, Walter Richard. English, born Munich 1860. Died Bathampton, Somerset 1942.

\*The Raising of Lazarus. 1932. Oil on canvas, 96 x 36 $\frac{1}{4}$ ". Lent anonymously. III. p.59.

SLOAN, John. American, born Lock Haven, Pa. 1871. Lives in New York and Santa Fe, N. M.

\*Hairdresser's Window. 1907. Oil on canvas, 32 x 26". Lent by the Kraushaar Galleries. III. p.38.

SMITH, David. American, born Decatur, Ind. 1906. Lives in Schenectady.

Head. 1938. Iron, 19 $\frac{3}{4}$ " high. The Museum of Modern Art, gift of Charles E. Merrill.

SOUTINE, Chaim. Born Vilna, Lithuania 1894. Worked in Paris.

\*The Beef. 1925. Oil on canvas, 51 $\frac{1}{4}$  x 38 $\frac{1}{4}$ ". Lent by the Buffalo Fine Arts Academy, Albright Art Gallery. III. p.47.

SPENCER, Niles. American, born Pawtucket, R. I. 1893. Lives in New York.

\*City Walls. 1921. Oil on canvas, 39 $\frac{1}{2}$  x 28 $\frac{3}{4}$ ". The Museum of Modern Art, given anonymously. III. p.80.

SPENCER, Stanley. English, born Cookham-on-Thames 1892. Lives in England.

\*The Builders. 1934. Oil on canvas, 44 x 36". Lent by Stephen C. Clark. III. p.106.

STELLA, Joseph. American, born Italy 1880. To U. S. about 1896. Lives in New York.

\*Brooklyn Bridge. 1917. Oil on canvas, 85 x 75". Lent by the Yale University Art Gallery, Société Anonyme Collection. III. p.79.

STETTHEIMER, Florine. American, born New York. Died N. Y. 1944.

\*Family Portrait. 1933. Oil on canvas, 46 x 64 $\frac{1}{2}$ ". Lent by the artist. III. p.108.

TAMAYO, Rufino. Mexican, born Oaxaca 1899. Lives in N. Y.

\*Horse and Lion. 1942. Oil on canvas, 36 x 46". Lent by the Valentine Gallery. III. p.57.

TANGUY, Yves. French, born Paris 1900. To U. S. 1939. Lives in Woodbury, Conn.

\*The Lovers. 1929. Oil on canvas, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$ ". Lent anonymously. III. p.95.

TCHELITCHEW, Pavel. Russian, born Moscow 1898. Worked in Paris and London. To U. S. 1939. Lives in New York.

\*Hide-and-Seek. 1940-42. Oil on canvas, 78 $\frac{1}{2}$  x 84 $\frac{3}{4}$ ". The Museum of Modern Art, Mrs. Simon Guggenheim Fund. III. p.94.

TOULOUSE-LAUTREC, Henri de. French, born Albi 1864. Died Malromé 1901.

\*La Goulue at the Moulin Rouge. 1891-92. Oil on wood, 32 x 24 $\frac{1}{4}$ ". Lent by Dr. and Mrs. David M. Levy. III. p.32.

\*The Passenger in No. 54 (*The Steamer Trip*). 1896. Color lithograph, 23 $\frac{1}{2}$  x 16 $\frac{1}{4}$ ". Lent by Richard H. Zinser. III. p.116.

UTRILLO, Maurice. French, born Paris 1883.

\*Rue de Crimée, Paris. c.1910. Oil on canvas, 28 $\frac{7}{8}$  x 39 $\frac{3}{8}$ ". Extended loan to the Museum of Modern Art from Henry Church. III. p.43.

UILLARD, Jean Édouard. French, born Cuiseaux, Saône-et-Loire 1868. Died La Baule 1940.

\*Interior at l'Étang la Ville. 1893. Oil on millboard, 12 $\frac{1}{2}$  x 14 $\frac{1}{4}$ ". Lent by the Smith College Museum of Art. III. p.34.

\*The Hessel Salon, rue de Rivoli. 1901. Oil on wood, 29 x 24 $\frac{3}{8}$ ". Lent by Herman Shulman. III. p.34.

WARNEKE, Heinz. American, born Bremen, Germany 1895. To U. S. 1923. Lives in East Haddam, Conn., and Washington, D. C. The Prodigal Son. 1932-39. Granite, 52" high. Lent by the artist.

WATKINS, Franklin C. American, born New York 1894. Lives in Germantown, Pa.

\*The Fire Eater. 1935. Oil on canvas, 64 $\frac{1}{2}$  x 38 $\frac{3}{4}$ ". Lent by the Philadelphia Museum of Art. III. p.103.

WEBER, Max. American, born Vialostok, Russia 1881. To U. S. 1891. Lives in Great Neck, Long Island.

\*The Geranium. 1911. Oil on canvas, 39 $\frac{7}{8}$  x 32 $\frac{1}{4}$ ". Museum of Modern Art, acquired through Lillie P. Bliss Bequest. III. p.52.

WHISTLER, James Abbott McNeill. American, born Lowell, Mass. 1834. Died London 1903.

Black Lion Wharf (*Scenes on the Thames I*). 1859. Etching, 5 $\frac{7}{8}$  x 8 $\frac{7}{8}$ ". The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

\*Cremorne Gardens, No. 2. Before 1879. Oil on canvas, 27 x 53 $\frac{3}{8}$ ". Lent by the Metropolitan Museum of Art. III. p.18.

\*The Little Rose of Lyme Regis. 1895. Oil on canvas, 20 x 12 $\frac{1}{4}$ ". Lent by the Museum of Fine Arts, Boston. III. p.18.

ZORACH, William. American, born Russia 1887. To U. S. 1891. Lives in Brooklyn, N. Y., and Maine.

\*Head of Christ. 1940. Black granite, 14 $\frac{3}{4}$ " high. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr. III. p.131.

# Photography

Works listed are from the Photography Collection of the Museum of Modern Art unless otherwise credited.

OTT, Berenice. American, born 1898.  
 Studies of an Esthete, Paris. 1927. Purchase Fund.  
 Orange Place, New York. 1933. Given anonymously.  
 New York at Night. c.1933. Purchase Fund. *Ill.* p.159.

AS, Ansel. American, born 1902.  
 Elio Piaggio painting in his studio, San Francisco. 1933.  
 Museum Storeroom. 1933.  
 Understorm, Lake Tahoe, Cal. 1938.  
 Fog, San Francisco. 1938.  
 Yosemite. 1939.  
 Fence, Cape Cod. 1939.  
 Houses at Bodie, Cal. 1939.  
 Cliffs, Cape Cod. 1939.  
 Bolinas, Cal. 1940.  
 California Farm. 1940.  
 10 prints gifts of Albert M. Bender.  
 Sonoma Valley, Cal. 1937.  
 Gate House, Canyon de Chelly. 1941.  
 Sunrise, New Mexico. 1941. *Ill.* p.147.  
 3 prints gifts of the photographer.  
 Hornitos Barbecue, Hornitos, Cal. 1938. (5 of a series of 16.)  
 Sequence. 1940. (1 in a series of 5.)  
 6 prints given anonymously.

REZ BRAVO, Manuel. Mexican, born 1902.  
 Future. Gift of Edgar J. Kaufmann, Jr.  
 Orange Place. Purchase Fund.

ONY, Edward. American, died 1888.  
 American Ship Under Full Sail, Havana. c.1860. Stereo-  
 ph. Gift of Miss Florence Healey.

T, Eugène. French, 1856–1927.  
 Mouffetard. (Umbrella peddler)  
 Les Animaux.  
 Boulevard des Gobelins 83.  
 Lique.  
 d'Anjou.  
 5 prints on extended loan from Julien Levy.  
 Show. *Ill.* p.155.  
 Street Musicians.  
 Dior.  
 Rue Domat, Paris.  
 Picker.  
 Café du Temple, Paris.  
 Roots.  
 Corset Shop.  
 8 prints by Berenice Abbott from original glass negatives  
 collection. Given anonymously.

TADT, Charles.  
 Bill's Wild West Show. Stereograph. Gift of Miss  
 Florence Healey.

BRADY, Mathew B. American, 1823–1896.  
 Nathaniel Hawthorne.  
 Abraham Lincoln, President, U.S.  
 Gen. Robert E. Lee, C.S.A.  
 Gen. Ulysses S. Grant at Cold Harbor, Va.  
 Gen. Edward O. C. Ord and Family.  
 Deserted Camp and Wounded Zouave Soldier.  
 \*Inside the Confederate Lines, Petersburg, Va. *Ill.* p.149.  
 Miss Edwards in Front of Indian Rock, Lookout Mt.  
 Walt Whitman.  
 Horace Greeley.  
 Gen. George A. Custer.  
 Above 11 items special contact prints from original collodion  
 negatives in the collection of the U.S. Army Signal Corps, the  
 National Archives. Given anonymously.  
 Ruins of Richmond. 1865. Collodion negative, albumen print.  
 Purchase Fund.

BREITENBACH, Josef. Born Germany 1896. Now in U.S.A.  
 Fragrance of Camphor, Paris. 1938.  
 Fragrance of White Lily, Paris. 1938.  
 Above 2 prints Purchase Fund.

BRUGUIÈRE, Francis. American.  
 "Il est rare que je trouve le repos dans la nuit car des rêves  
 affreux me tourmentent."—Comte de Lautreamont.  
 Gift of James Johnson Sweeney.

CAMERON, Julia Margaret. English, born India. 1815–1879.  
 \*Thomas Carlyle, England. 1867. Collodion negative, albumen  
 print. *Ill.* p.150.  
 Sir John F. W. Herschel, England. 1867. Collodion negative.  
 Above 2 prints Purchase Fund.

CARTIER-BRESSON, Henri. French, born c.1912.  
 Man in Cloak on Boulevard.  
 Woman Leaning Through Door.  
 Above 2 prints Purchase Fund.  
 \*Children Playing in Ruins, Spain. 1934. *Ill.* p.157.  
 Boy Running, Spain. 1934.  
 Above 2 prints given anonymously.

CLOUGH, Stanley. American, born 1905.  
 Abstraction.  
 Study Number 2.  
 Above 2 prints Purchase Fund.

CUNNINGHAM, Imogen. American.  
 Nude. 1932.  
 Banana Plant. Before 1929.  
 Above 2 prints gifts of Albert M. Bender.

EDGERTON, Dr. Harold E. American, born 1903.  
 Swirls and Eddies of a Tennis Stroke. 1939. Multiple exposure,  
 stroboscopic light. Print courtesy of the photographer.

EMERSON, Dr. Peter Henry. American, born Cuba 1856; died England 1936.

Gathering Waterlilies, East Anglia. 1886.

Towing the Reed, East Anglia. 1886.

Snipe Shooting, East Anglia. 1886.

\*Gunner Working up to Fowl, East Anglia. 1886. Ill. p.151.

Rowing Home the Schoof-stuff, East Anglia. 1886.

The First Frost, East Anglia. 1886.

Above 6 platinum prints from album, *Life and Landscape on the Norfolk Broads*, London. 1886. Given anonymously.

ENGEL, Morris. American, born 1918.

Coney Island: Boy Throwing Sand at Girl. 1939.

Coney Island: Girl with Rolled Stockings. 1939.

Coney Island: Mother and Son. 1939.

Above 3 prints on extended loan from the photographer.

Street Scene—Subway Kiosk, N.Y.C. 1940. Purchase Fund.

EVANS, Walker. American, born 1903.

Detail of a Cottage at Ossining Camp Woods. 1930.

Posed Portrait of Two Men, N.Y.C. 1931.

Main Street, Saratoga Springs, N. Y. 1931.

Above 3 prints Anonymous Fund.

Scene on Front Street, New York, During the Depression. 1931.

Gift of the Farm Security Administration.

The Breakfast Room at Belle Grove Plantation, La. 1935.

Birmingham Steel Mill and Workers' Houses, Ala. 1936.

Above 2 prints Anonymous Fund.

Mississippi River Steamboat, Vicksburg, Miss. 1936. Gift of the Farm Security Administration.

Alabama Cotton Tenant Farmer's Wife. 1936. Lent by the photographer.

FEININGER, Andreas. American, born Paris 1906.

Leaf Pattern. Gift of the photographer.

FELLIG, Arthur (Weegee). American, born Austria 1900.

Brooklyn School Children See Gambler Murdered in Street.

Oct. 8, 1941. Given anonymously.

\*Tenement Fire, Brooklyn. Dec. 14, 1939. Ill. p.158.

My Man, N.Y.C. 1941.

Woman Shot from Canon, N.Y.C. 1943.

Above 3 prints Purchase Fund.

Opening Night at the Opera, N.Y.C. 1944. Given anonymously.

FENTON, Roger. English, 1819–1869.

London, Piccadilly. 1857. Albumen print. Purchase Fund.

GARDNER, Alexander. English, 1821–1882.

Home of a Rebel Sharpshooter, Gettysburg. 1863. Collodion

negative, albumen print. From *Gardner's Photographic Sketch-book of the War*. Given anonymously.

GENTHE, Arnold. American, born Berlin. 1869–1942.

The Airing, Chinatown, San Francisco. Between 1896 and 1906.

Shop in Chinatown, San Francisco. Between 1896 and 1906.

The Street of the Gamblers, Chinatown, San Francisco. Between 1896 and 1906.

The Chinese Salvation Army, Chinatown, San Francisco. Between 1896 and 1906.

Above 4 prints gifts of Albert M. Bender.

HÁZ, Nicolas.

2 Color Photographs. Shadows cast in color from transparent objects on Defender Trupak film. Washoff relief prints. Gifts of the photographer.

HILL, David Octavius and ADAMSON, Robert. Hill: Scotch, 1802–1870; Adamson: Scotch, 1821–1848.

Lady Mary Ruthven (1843–1848). Calotype. Gift of Bella C. Landauer.

HILLERS, John.

Indians of the Colorado Valley—Woman Grinding.

Indians of the Colorado Valley.

Above 2 stereographs gifts of Miss Florence Healey.

HINE, Lewis. American, 1874–1940.

Italian Family Seeking Lost Baggage, Ellis Island. 1905.

Making Flowers in a Slum Home. 1908.

\*Child in Carolina Cotton Mill. 1908. Ill. p.153.

On the Bowery, N.Y.C. 1909.

Italian Woman, Hull House, Chicago. 1910.

Above 5 prints made by Photo League from original negatives in their possession. Purchase Fund.

JACKSON, William Henry. American, 1843–1942.

Views of the Rocky Mts., Walpi. 298. 1875.

Scenery of the Yellowstone National Park. 451. Crater of the Deluge Geyser. Red Mt. Basin.

Above 2 albumen prints Purchase Fund.

LANGE, Dorothea. American.

Breadline, San Francisco. 1933.

In a Camp of Migratory Pea Pickers, San Luis Obispo Co., Cal. 1936.

Above 2 prints gifts of Albert M. Bender.

LEE, Dudley. American, born 1907.

Aspirin-65X, Washington. 1943.

Hypo-100X, Washington. 1943.

Above 2 items, Kodachromes of crystalized solution taken by polarized light. Washoff relief prints. Gifts of the photographer.

Le SECQ, Henry. French, 1818–1882.

West Portal of Chartres Cathedral, 1852.

LEVITT, Helen. American, born 1913.

Two Wild Little Girls, N.Y.C. 1939.

Children Playing with Broken Mirror, N.Y.C. 1940.

Cops and Robbers, N.Y.C. 1940.

Game, Mexico City. 1941.

Above 4 prints Purchase Fund.

MARTIN, Paul. English, born 1864.

Fishmonger's Wife, the New Cut Market, London. 1892.

The Magazine Seller, Ludgate Circus, London. 1893–6.

Ice-cream Barrow, an Altercation. 1893–96.

Cab Accident, High Holborn, London. 1893–96.

Porter Carrying Basket of Shrimps, Billingsgate, London. 1893–96.

The Alhambra, London by Night. 1895.

Above 6 prints gifts of the photographer.

DEL, Lisette. Born Vienna. Now in U.S.A.  
 ce. 1938. Given anonymously.  
 umbler-Type, French Riviera. 1938.  
 d Woman, Orchard Street, N.Y.C. 1942.  
 stside Block Party in Suffolk Street, N.Y.C. 1942.  
 ve 3 prints Purchase Fund.

HOLY-NAGY, Laszlo. Born Hungary 1895. Now in U.S.A.  
 ht-display machine. Gift of the photographer.  
 s Law of Series. 1925. Photomontage.  
 cona. 1926.  
 m Radio Tower, Berlin, No. 1. 1928.  
 m Radio Tower, Berlin, No. 2. 1928.  
 otogram.  
 ometry and Texture of Landscape.  
 s Boardwalk.  
 s Street.  
 ve Thy Neighbor. Photomontage.  
 s Eternal Feminine. Photomontage.  
 ve 10 items given anonymously.

RGAN, Barbara. American, born 1900.  
 stice, New York. 1943. Purchase Fund. Ill. p.161.

WILSON OBSERVATORY.  
 a Major, Spiral Nebula. Exposure 4 hours, 2 minutes. Feb. 5,  
 0.  
 ion, Nebula South of Zeta Orionis, Containing Dark Bay.  
 osure 3 hours. Nov. 13, 1920. Ill. p.160.  
 gnus, Filamentary Nebula. Exposure 7 hours. Aug. 3, 1921.  
 ve 3 prints Study Collection.

YBRIDGE, Eadweard. English, 1830-1904.  
 s Indians of California, I.  
 s Indians of California, II.  
 ve 2 stereographs gifts of Miss Florence Healey.  
 otogravures from the album, *Animal Locomotion*. 1887:  
 Woman Dressing. Pl. 494. 1883-1887.  
 Woman Walking Down a Plank Balancing a Basket. Pl. 124.  
 1883-1887.  
 ve 2 items gifts of Mrs. Jane K. Murray.  
 unning Bull Dog. Pl. 707. 1883-1887.  
 vo Women Meeting. Pl. 45. 1883-1887.  
 Woman Jumping Over Chair. Pl. 156. 1883-1887.  
 Walking Lion. Pl. 722. 1883-1887.  
 an Turning Handspring. Pl. 365. 1883-1887.  
 ands Passing a Coin; Hands Picking up a Pencil. Pl. 536.  
 1883-1887.  
 ag Running. Pl. 695. 1883-1887.  
 ve 7 items gifts of the Philadelphia Commercial Museum.  
 ower Bath. Pl. 408. 1883-1887.  
 alking Cat. Pl. 716. 1883-1887.  
 ncers. Pl. 350. 1883-1887.  
 ve 3 items on extended loan.

ULLIVAN, T. H. Died 1882.  
 ntoon Bridge Across the Rappahannock. May, 1863.  
 lodion negative, albumen print. From *Gardner's Photo-*  
*graphic Sketchbook of the War*. Given anonymously.

Ancient Ruins in the Canyon de Chelle, New Mexico. 1873.  
 Collodion negative, albumen print. From *Explorations and Sur-*  
*veys West of the 100th Meridian*. Gift of Ansel Adams in  
 memory of Albert M. Bender.

OUTERBRIDGE, Paul. American, born 1896.  
 Avocado Pears. 1935.  
 Interior Decoration. 1936.  
 Images de Deauville. 1938.  
 Above 3 items color separation negatives, carbro prints. Gifts  
 of Mrs. Ralph Seward Allen.

PORTER, Dr. Eliot. American, born 1901.  
 Road Runner, Ariz. 1941.  
 Red Winged Blackbird, Ill. 1941.  
 Hooded Oriole, Ariz. 1941.  
 Double-crested Cormorants, Me. 1940.  
 Above 4 prints gifts of the photographer.  
 Road Runner, Ariz. 1941.  
 Red Winged Blackbird, Ill. 1941.  
 Hooded Oriole, Ariz. 1941.  
 Above 3 items color separation negatives made from Koda-  
 chrome transparency. Washoff relief prints. Gifts of the photog-  
 rapher.

RAY, Man. American, born 1890.  
 Rayograph. 1927. Purchase Fund.  
 Hand in Hair. Gift of James Johnson Sweeney.  
 Buildings. 1928.  
 Dormeuse. 1929. Solarization.  
 Woman. 1930. Negative print.  
 Marcel Duchamp. 1930. Solarization.  
 Interior. 1931.  
 André Derain. 1932.  
 Pablo Picasso. 1932.  
 Composition. 1932.  
 Torso. 1933.  
 Above 9 prints given anonymously.

ROTHSTEIN, Arthur. American, born 1915.  
 Sharecropper's Wife and Child, Ark.  
 Farmer and Son Walking in the Face of a Dust Storm, Cimar-  
 roon County, Okla. 1936.  
 Above 2 prints gifts of the Farm Security Administration.  
 Skull, Dakota Bad Lands.  
 Highway U. S. 30, Sweetwater County, Wyo.  
 Above 2 prints gifts of the photographer.

RUSSELL, Capt. A. J. American.  
 Granite Canyon Embankment in Foreground. 1867. Collodion  
 negative, albumen print. Gift of the Union Pacific Railroad  
 Company.

SHEELER, Charles. American, born 1883.  
 White Barn, Bucks County, Pa. 1915. Purchase Fund.  
 Ford Plant, Detroit. 1927.  
 Ford Plant, Detroit. 1927.  
 Ford Plant, Detroit. 1927.  
 Above 3 prints gifts of Lincoln Kirstein.

- Chartres Cathedral. 1929.  
The Open Door, Doylestown, Pa. 1932.  
Above 2 prints gifts of Samuel M. Kootz.  
Wheels. 1939. Given anonymously.
- SIEGEL, Arthur S. American.  
Light Abstraction. Purchase Fund.
- SOUTHWORTH, Albert Sands and HAWES, Josiah Johnson.  
Southworth: American, 1811-1894. Hawes: American, 1808-1901.  
\*Sleeping Baby. c.1850. Daguerreotype. Extended loan from Ansel Adams. III. p.148.
- STEICHEN, Edward. American, born 1879.  
J. Pierpont Morgan. New York 1903. Original print. Acquisition pending.  
On the House Boat—"The Log Cabin." Gravure from Lumière autochrome plate; *Camera Work*, No. 22, April 1908.
- STEINER, Ralph. American, born 1899.  
Clapboards. Gift of Samuel M. Kootz.  
American Rural Baroque. Gift of Lincoln Kirstein.  
Mechanicville, Saratoga Springs.  
Henry Billings, Woodstock. 1930.  
Above 2 prints on extended loan from the photographer.
- STIEGLITZ, Alfred. American, born 1864.  
Venetian Gamin, Venice. 1887.  
\*Paula, Berlin. 1889. III. p.152.  
Above 2 prints given anonymously.  
The Steerage. 1907. Gravure. Extended Loan.  
Out of the Window—"291," N.Y.C. 1915.  
Picasso-Braque Exhibition at "291," N.Y.C. 1915.  
Above 2 platinum prints gifts of Charles Sheeler.  
Grasses—Morning, Lake George. 1927.  
O'Keeffe's Hands and Horse's Skull. 1930.  
Georgia O'Keeffe, Lake George. 1932.  
Radio City—Morning, N.Y.C. 1934.  
Dying Poplars, Lake George. 1934.  
Car-2F-77-77, Lake George. 1935.  
Equivalent, A.  
Equivalent, B.  
Equivalent, C.  
Equivalent, D.  
Equivalent, E.  
Equivalent, F.  
Equivalent, G. (Series O-27.) 1935.  
Equivalent, X. 1923-38.  
Equivalent, Y. 1923-38.  
Above 15 prints given anonymously.
- STRAND, Paul. American, born 1890.  
Portrait, N.Y.C. 1915. Platinum print. Gift of the photographer.  
Picket Fence.  
Blind Woman, N.Y.C. 1915.  
Bowls. 1915.  
\*Yawning Woman. III. p.154.  
Central Park. 1915.  
Snow, Backyard.  
Morgan Building. 1915.  
Above 7 items photogravures from *Camera Work*, No. XLIX-L, June, 1917.
- Motion Picture Camera, N.Y.C. 1923. Gift of the photographer.  
Driftwood, Gaspé, Quebec. 1929. Platinum print. Purchase Fund.  
Ranchos de Taos, New Mexico. c.1931. Platinum print. Gift of the photographer.  
Window, Ghost Town, Red River, New Mexico. 1932. Platinum print. Purchase Fund.
- TALBOT, William Henry Fox. English, 1800-1877.  
Cloisters of Lacock Abbey, England. c.1843. Calotype. Gift of M. T. Talbot.
- UNKNOWN  
\*Private, Civil War. Ambrotype. Study Collection. III. p.149.
- U.S. AIR FORCES.  
Atmospheric Trails left by Flying Fortresses of the U. S. Army 8th Air Force.
- VANDIVERT, William. American, born 1912.  
East Coast Convoy, England. 1940.  
London Auxiliary Fire Service. 1940.  
Margaret Curtis, London. 1940.  
Night Fighter in Action, England. 1940.  
London Auxiliary Fire Service. 1940.  
After the Fire—Off Wood St., London. 1940.  
Dickens and Jones Dept. Store Basement, 10-12 p.m., Each Night, London. 1940.  
Incendiary Bomb, London. 1940.  
Above 8 prints gifts of the photographer.
- WATKINS, C. E.  
Pacific Coast Series—Montgomery St., Opposite Lick House Entrance, San Francisco. Stereograph. Gift of Mrs. C. H. Fowler.
- WESTON, Brett. American, born 1911.  
View of San Francisco, 1937.  
San Francisco Streets. 1939.  
Above 2 prints gifts of Albert M. Bender.
- WESTON, Edward. American, born 1886.  
Johan Hagemeyer, Redondo Beach. 1920.  
Piramide de Cuernavaca, Mexico. 1924.  
Neil Asleep. 1925.  
Plaster Works, Los Angeles. 1925.  
Ready Cut Homes, Inc. 1925.  
Nude, Mexico. 1925.  
Above 6 palladio prints on extended loan from the photographer.  
Dr. Atl, Mexico. 1926. Extended loan from the photographer.  
José Clemente Orozco. 1930. Purchase Fund.  
Kelp. 1930.  
Rock Erosion, Point Lobos, Cal. 1935.  
Above 2 prints gifts of Merle Armitage.  
Nude. 1935. Gift of Albert M. Bender.  
\*Sand Dunes, Oceano, Cal. 1936. Purchase Fund. III. p.156.  
Sand Dunes, Oceano, Cal. 1936.  
Nude on Sand, Oceano, Cal. 1936.  
Iceberg Lake, Sierra Nevada, Cal. 1937.

Dead Man, Colorado Desert. 1937.  
 Detail, Abandoned Car, Mojave Desert. 1937.  
 Floor of Death Valley. 1938.  
 Above 6 prints given anonymously.  
 Jean and Zomah Charlot, Point Lobos, Cal. 1939. Extended loan from the photographer.  
 Wrecked Car, Crescent Beach. 1939. Given anonymously.  
 Barn with Hex Signs, Pa. 1941.  
 "Stone Crop," Point Lobos. 1941.  
 Erosion, Point Lobos, Cal. 1942.  
 Point Lobos. 1942.  
 Above 4 prints on extended loan from the photographer.  
 White Sands. 1941. Extended loan.

WHITE, Clarence Hudson. American, 1871–1925.  
 Blindman's Buff, Newark, Ohio. c.1902. Platinum print. Purchase Fund.  
 In the Orchard, Newark, Ohio. 1902. Platinum print. Gift of Jane Felix White.

WOOD and GIBSON.  
 Inspection of Troops at Cumberland, Pamunkey, Va. May, 1862.  
 Collodion negative, albumen print. From *Gardner's Photographic Sketchbook of the War*. Given anonymously.

WRIGHT, Cedric. American, born 1889.  
 Muir Pass, Sunset.  
 Banner Peak and Mt. Ritter from near Agnew Meadow. 1938.  
 Cadenza. 1938.  
 Timberline Rhythms. 1939.  
 Above 4 prints gifts of Albert M. Bender.

YARMERMAN, Charles A.  
 Chippewa Indians Making Birch Canoes. Stereograph. Gift of Miss Florence Healey.

## **Photobooks and Albums**

DAMS, Ansel. *Sierra Nevada, the John Muir Trail*. Berkeley, Cal., The Archetype Press, 1938. 50 photo engravings. Gift of David H. McAlpin.

ELLIOT, Dr. Andrew. *Calotypes by D. O. Hill and Robert Adamson, Illustrating an Early Stage in the Development of Photography*. Selected from his collection by Andrew Elliot. Edinburgh, printed for private circulation, 1928. Gift of Dr. Andrew Elliot.

EMERSON, Dr. Peter Henry. *Life and Landscape on the Norfolk Broads*. London, Sampson Low, Marston, Searle, & Rivington, 1886. 40 platinotype prints. Given anonymously.

\_\_\_\_\_. *Pictures of East Anglian Life*. London, Sampson Low, Marston, Searle, & Rivington, 1888. 32 photogravures. Purchase Fund.

GARDNER, Alexander. *Gardner's Photographic Sketchbook of the War*. Washington, D. C., Philip & Solomons, n.d., 2 vols. 100 albumen prints by Gardner, O'Sullivan, Wood & Gibson, others, copyrighted 1865–66. Given anonymously.

GEORGE, H. B. and EDWARDS, Ernest. *The Oberland and Its Glaciers. Explored and Illustrated with Ice-Axe and Camera*. London, Alfred W. Bennett, 1866. 28 photographic illustrations. Extended loan.

KIRCHER, Athanasius. *Ars Magna Lucis et Umbrae*. Amsterdam, 1671. Gift of Albert Boni.

MUYBRIDGE, Eadweard. *Photographic Studies of Central America*. San Francisco, 1877. 121 photographs.

O'SULLIVAN, T. H. and BELL, W. *Photographs Showing Landscapes, Geological and Other Features of Portions of the Western Territory of the United States, Obtained in Connection with Geological and Geological Explorations and Surveys West of the 100th Meridian, Seasons of 1871, 1872 and 1873*. 1st Lt. Geo. M. Wheeler, Corps of Engineers, U. S. Army in charge, Washington, War Department. 50 albumen prints. Gift of Ansel Adams in memory of Albert M. Bender.

STIEGLITZ, Alfred. *American Pictorial Photography*. Published for Camera Notes by the publication committee of the Camera Club, Series I and II, 1900–1901. 36 gravures. Gift of Albert Boni.

\_\_\_\_\_. *Camera Work, Steichen Supplement*, April, 1906.

STRAND, Paul. *Photographs of Mexico*. New York, Virginia Stevens, 1940. 20 photogravure plates. Given anonymously.



# dance and theatre

## LENDERS

Boris Aronson, N. Y.; Miss Irene Aronson, N. Y.; Colonel de Basil; Marc Chagall, N. Y.; Mr. and Mrs. Cook, Los Angeles, Cal.; Ladislav Czettel, N. Y.; Allison Delarue, N. Y.; Mstislav V. Dobujinsky, N. Y.; Luther Greene, Santa Barbara, Cal.; George Hoyningen-Huene, N. Y.; Alexandre Iolas, N. Y.; Joan Junyer, N. Y.; Arch Lauterer, N. Y.; Dr. Harry Lepman, Brentwood, Md.; Richard Lindner, N. Y.; Mrs. Ewen C. MacVeagh, N. Y.; Peter Piening, N. Y.; Kurt Seligmann, N. Y.; Sergei Soudeikine, N. Y.; Miss Theodora Roosevelt, N. Y.; Marcel Vertès, N. Y.

Ballet Russe de Monte Carlo, N. Y.; Buchholz Gallery, N. Y.; Carroll Carstairs Galleries, N. Y.; Julien Levy Gallery, N. Y.; Midtown Galleries, N. Y.; Peruvian Ballet Co.; Kaye Mackinnon, Belmont, Mass.; New York Public Library, N. Y.; Wadsworth Atheneum, Hartford, Conn.

ARONSON, Boris. American, born Russia 1900.

*Snow Maiden*, ballet, 1941.

Design for setting, Autumn. Gouache, 20½ x 29". Lent by the artist.

\*Two designs for costumes. Gouache, each 16 x 11½". Lent by the artist. One ill. p.169.

Design for costume. Gouache and watercolor, 19 x 12". Lent by Ballet Russe de Monte Carlo.

ARONSON, Irene. Born Germany 1918. Now in U. S. A.

Design for costume, *Harp*, 1943.

Gouache and ink, 10 x 8". Not executed. Lent by the artist.

BAKST, Leon. Russian, 1868–1924.

*Sleeping Beauty*, ballet, 1921.

Design for costume. Watercolor and pencil, 11½ x 8¼". Lent by the Wadsworth Atheneum, Lifar Collection.

*The Martyrdom of St. Sebastian*, ballet, 1922.

Design for costume, Old Man in Blue. Gouache, 20 x 19". Lent by Mrs. Ewen C. MacVeagh.

BEATON, Cecil. English, born 1906.

*Le Pavillon*, ballet, 1936.

Design for setting. Watercolor, 20¾ x 25¾". Lent by Carroll Carstairs Galleries.

Design for costume. Gouache, 19¾ x 14¾". Lent by Carroll Carstairs Galleries.

Design for costume. Ink and watercolor, 19 x 14¾". Lent by Carroll Carstairs Galleries.

BENOIS, Alexandre. Russian, born 1870.

*Giselle*, ballet, 1924.

Design for setting, The Castle. Watercolor, 18¾ x 24¾". Lent by the Wadsworth Atheneum, Lifar Collection.

*Nutcracker*, ballet, 1940.

Design for setting, Act I. Gouache, 12¼ x 18¾". Lent by Ballet Russe de Monte Carlo.

Five designs for costumes. Watercolor and ink, each 9½ x 6¼". Lent by Ballet Russe de Monte Carlo.

BÉRARD, Christian. French, born 1902.

*Les Elfes*, ballet, 1924.

Two designs for costumes. Gouache and watercolor, each 14 x 10½". Lent by Ballet Russe de Monte Carlo.

*Symphonie Fantastique*, ballet, 1936.

\*Design for setting detail. Gouache, 11 x 18½". Museum of Modern Art Dance and Theatre Collection. Ill. p.165.

*Seventh Symphony*, ballet, 1938.

Design for setting, Finale. Gouache, 22 x 25½". Lent anonymously.

Design for costume, *Le Serpent*. Gouache, 8¼ x 12¾". Lent by Ballet Russe de Monte Carlo.

Three designs for costumes. Gouache, each 14½ x 10½". Lent by Ballet Russe de Monte Carlo.

Five designs for costumes. Gouache, each 16½ x 12½". Lent by Ballet Russe de Monte Carlo.

BERMAN, Eugene. American, born Russia 1899.

*Devil's Holiday*, ballet, 1939.

Design for setting, Act II. Gouache and ink, 11⅞ x 15⅞". Lent by Ballet Russe de Monte Carlo.

Design for setting, Act III. Gouache, 11⅞ x 15⅞". Museum of Modern Art Dance and Theatre Collection.

Design for setting. Gouache, 9¾ x 12½". Museum of Modern Art Dance and Theatre Collection.

Design for costume, *Vendeur de Chapeaux*. Watercolor, 12¾ x 9½". Lent by the Wadsworth Atheneum, Lifar Collection.

Three designs for costumes. Gouache and ink, each 13 x 9½". Lent by Ballet Russe de Monte Carlo.

*Giselle*, ballet, 1940.

Sketch for setting. Watercolor, pen and ink, 9 x 12". Not executed. Lent by Julien Levy Gallery.

Design for setting. Gouache, pen and ink, 9½ x 12½". Not executed. Lent by Julien Levy Gallery.

*Bach Concerto*, ballet, 1941.

Design for costume. Watercolor, 8¾ x 11". Lent by the Wadsworth Atheneum, Lifar Collection.

Detail for setting. Gouache, pen and ink, 10 x 14". Lent by Julien Levy Gallery.

*Romeo and Juliet*, ballet, 1942.

Design for setting detail. Watercolor, 8⅞ x 12¾". Lent by Allison Delarue.

Design for costume. Watercolor, 12¾ x 9¼". Lent by Allison Delarue.

Two designs for variations for final scene. Gouache, pen and ink, each 6¾ x 10¾". Not executed. Lent by Julien Levy Gallery.

\*Sketch for setting. Ink, 9½ x 12½". Not executed. Museum of Modern Art Dance and Theatre Collection. Ill. p.167.

BIANCO, Enrico. Brazilian, born 1920.

*Fantasia Brasileira*, ballet, 1941.

Two designs for settings. Watercolor, each 10 x 13⅞". Museum of Modern Art Dance and Theatre Collection on extended loan from American Ballet Caravan.

Design for costume. Watercolor, 13⅞ x 10". Lent by Col. de Basil.

RAQUE, Georges. French, born 1881.

*Les Sylphides*, ballet, 1926.

Design for setting. Gouache,  $8\frac{3}{4} \times 23\frac{3}{4}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.

UTLER, Horacio. Argentine, born 1897.

*Estancia*, ballet, 1941.

Design for curtain. Gouache,  $17\frac{3}{8} \times 23\frac{7}{8}$ ". Museum of Modern Art Dance and Theatre Collection on extended loan from American Ballet Caravan.

Design for costume. Gouache,  $14\frac{1}{8} \times 8$ ". Museum of Modern Art Dance and Theatre Collection on extended loan from American Ballet Caravan.

Design for costume. Gouache,  $13\frac{5}{8} \times 9\frac{3}{4}$ ". Museum of Modern Art Dance and Theatre Collection on extended loan from American Ballet Caravan.

Design for costume, Woman and Cow. Gouache,  $9\frac{7}{8} \times 13\frac{1}{4}$ ". Museum of Modern Art Dance and Theatre Collection on extended loan from American Ballet Caravan.

ADMUS, Paul. American, born 1904.

*Milling Station*, ballet, 1938.

Design for costume. Gouache,  $9\frac{1}{4} \times 6\frac{3}{4}$ ". Lent by Midtown Galleries.

HAGALL, Marc. Russian, born 1887. Now in U.S.A.

*Jeko*, ballet, 1942.

Design for setting, Act I. Gouache,  $15 \times 20\frac{3}{4}$ ". Lent by the artist.

Design for setting, Act III. Gouache,  $15\frac{1}{8} \times 22\frac{3}{8}$ ". Lent by the artist.

Two designs for costumes, Cat, Clown. Gouache, each  $15\frac{7}{8} \times 17\frac{1}{8}$ ". Lent by the artist.

Design for costume, Markova. Gouache and watercolor,  $20\frac{3}{4} \times 14\frac{1}{2}$ ". Lent by the artist. *Ill. p.163.*

Design for costume, Horse. Gouache,  $13\frac{3}{8} \times 8\frac{1}{2}$ ". Lent by the artist.

Design for costume, Cow and Russian Girl. Gouache,  $14\frac{1}{2} \times 10\frac{1}{2}$ ". Lent by the artist.

Design for costume, Rooster. Gouache and watercolor,  $16 \times 10\frac{3}{4}$ ". Lent by the artist.

CHIRICO, Giorgio. Italian, born Greece 1888.

*Bal*, ballet, 1928.

Two designs for costumes. Watercolor,  $10\frac{1}{2} \times 7\frac{3}{8}$ ". Lent by Wadsworth Atheneum, Lifar Collection.

*Les Bacchantes*, ballet, 1937.

Design for setting, Act I. Gouache,  $9\frac{1}{2} \times 12\frac{1}{2}$ ". Lent by Alexandre Iolas.

Two designs for costumes, Mercury, Bacchante. Gouache, each  $2\frac{3}{4} \times 6\frac{1}{4}$ ". Lent by Alexandre Iolas.

Two designs for costumes, Apollo, Orpheus. Gouache, each  $5 \times 7\frac{1}{2}$ ". Lent by Alexandre Iolas.

ZETTEL, Ladislav. Hungarian, born 1902. Now in U.S.A.

*Helene Goes to Troy*, operetta, 1944.

Two designs for costumes. Watercolor and ink, each  $22 \times 15$ ". Lent by the artist.

DALI, Salvador. Spanish, born 1904. Now in U.S.A.

*Amor and Psyche*, ballet, 1941.

Design for costume, Amor. Gouache and watercolor,  $12\frac{3}{8} \times 8\frac{3}{8}$ ". Lent by Miss Theodora Roosevelt and Alexandre Iolas.

Design for costume, Psyche. Gouache and watercolor,  $10\frac{1}{4} \times 6$ ". Lent by Miss Theodora Roosevelt and Alexandre Iolas.

*Labyrinth*, ballet, 1941.

Design for setting, Act II. Oil on canvas,  $24 \times 36$ ". Lent by Luther Greene.

Designs for costumes, Venus and Vulcan, 1941.

Gouache,  $11 \times 15$ ". Lent by Miss Theodora Roosevelt and Alexandre Iolas.

\*Design for six Paranoiac ballet costumes.

Watercolor,  $14\frac{1}{2} \times 22$ ". Not executed. Collection Dr. Harry Lepman. *Ill. p.164.*

DERAIN, André. French, born 1880.

*Jack in the Box*, ballet, 1927.

Two designs for costumes. Watercolor, each  $12 \times 9$ ". Lent by the Wadsworth Atheneum, Lifar Collection.

DOBUJINSKY, Mstislav V. Russian, born 1875. Now in U.S.A.

*Russian Soldier*, ballet, 1942.

Design for backdrop. Gouache,  $9\frac{1}{2} \times 13$ ". Lent by the artist.

Design for costume, Death. Gouache,  $15 \times 10$ ". Lent by the artist.

*Mlle. Angot*, ballet, 1943.

Three designs for costumes. Gouache, each  $15 \times 10$ ". Lent by the artist.

Du BOIS, Raoul Pène. American, born 1912.

*Ghost Town*, ballet, 1939.

Two designs for costumes. Gouache, each  $20\frac{3}{8} \times 14\frac{1}{4}$ ". Lent by Ballet Russe de Monte Carlo.

ENTERS, Angna. American, born 1907.

Design for costume, Boy Cardinal, 1934.

Oil on canvas,  $7 \times 5$ ". Lent by Mr. and Mrs. Cook, Los Angeles.

ERNST, Max. Born Germany 1891. Now in U.S.A.

*Romeo and Juliet*, ballet, 1926.

Design for backdrop. Oil on paper,  $13\frac{5}{8} \times 10\frac{3}{8}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.

Design for curtain, The Sun. Oil on paper,  $12\frac{1}{4} \times 19\frac{1}{4}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.

Design for curtain. Oil and pencil on paper,  $12\frac{1}{4} \times 15\frac{1}{4}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.

EXTER, Alexandra. Russian, born 1884.

*Romeo and Juliet*, 1921.

\*Two designs for costumes. Gouache, each  $22 \times 14$ ". Lent by Boris Aronson. One *ill. p.138.*

FREE, Karl. American, born 1903.

*Pocahontas*, ballet, 1937.

Designs for three costumes. Pen and ink,  $10 \times 15$ ". Museum of Modern Art Dance and Theatre Collection.

- GONTCHAROVA, Natalie. Russian, born 1881.  
*Bogatyr*, ballet, 1939.  
 Four designs for costumes. Watercolor and gouache, each  $12\frac{1}{8} \times 9\frac{1}{4}$ ". Lent by Ballet Russe de Monte Carlo.
- JONES, Robert Edmond. American, born 1887.  
*Carmen*, opera, 1932.  
 Two designs for costumes. Pen, ink and crayon, each  $15 \times 11$ ".  
 Lent by the New York Public Library Theatre Collection.
- JUNYER, Joan. Spanish, born 1904. Now in U.S.A.  
*Nuit de Saint-Jean*, ballet, 1939.  
 Design for two costumes. Gouache,  $13\frac{3}{4} \times 10\frac{5}{8}$ ". Lent by the artist.  
 Design for two costumes. Gouache,  $10\frac{3}{8} \times 13\frac{3}{4}$ ". Lent by the artist.  
*Cuckold's Fair*, ballet, 1944.  
 Project for setting. Not executed. Gouache,  $19 \times 25\frac{1}{8}$ ". Lent by the artist.  
 Plaster model for projected dance-stage, 1944.  
 Plaster,  $20 \times 26 \times 15$ ". Lent by the artist.
- LARIONOV, Michael. Russian, born 1881.  
*Le Renard*, ballet, 1924.  
 Design for setting. Watercolor,  $20\frac{1}{2} \times 25\frac{1}{4}$ ". Museum of Modern Art Dance and Theatre Collection.  
 Design for costume, Nun. Watercolor,  $20\frac{1}{8} \times 13\frac{3}{8}$ ". Museum of Modern Art Dance and Theatre Collection.
- LAURENCIN, Marie. French, born 1885.  
 Design for costumes, 1924.  
 Watercolor,  $10\frac{1}{2} \times 10\frac{1}{8}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.
- LAUTERER, Arch. American, born 1904.  
 Project for ballet, *Romeo and Juliet*, Act III, scene I. Crayon,  $14\frac{1}{2} \times 17\frac{1}{2}$ ". Lent by the artist.
- LÉGER, Fernand. French, born 1881. Now in U.S.A.  
 Design for setting.  
 Gouache,  $10\frac{1}{4} \times 13\frac{1}{2}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.
- LINDNER, Richard. Born Germany 1901. Now in U.S.A.  
*St. Hubertus*, ballet, 1933.  
 Design for Tableau Vivant. Watercolor, pen and ink,  $30 \times 20$ ".  
 Lent by the artist.
- LURÇAT, Jean. French, born 1892.  
*Jardin Public*, ballet, 1935.  
 Design for two costumes. Gouache, each  $18\frac{1}{2} \times 12\frac{3}{4}$ ". Museum of Modern Art Dance and Theatre Collection on extended loan from Col. W. de Basil.
- MASSON, André. French, born 1896. Now in U.S.A.  
*Les Présages*, ballet, 1933.  
 Design for curtain. Gouache and crayon,  $15\frac{1}{2} \times 18\frac{1}{2}$ ". Museum of Modern Art Dance and Theatre Collection.  
*Médée*, opera, 1940.  
 Design for central part of setting. Watercolor, pen and ink,  $24 \times 19$ ". Lent by Buchholz Gallery.
- MENDIVIL, Victor. Peruvian, born c.1910.  
*Dance on an Inca Theme*, ballet, 1942.  
 Design for costume, *La Vicuña*. Gouache,  $13\frac{3}{4} \times 9\frac{3}{4}$ ". Lent by Peruvian Ballet Co.
- PICASSO, Pablo. Spanish, born 1881.  
*Le Tricorne*, ballet, 1919.  
 Sketch for setting. Pen and ink,  $5 \times 7\frac{1}{2}$ ". Lent by the Wadsworth Atheneum, Lifar Collection.
- PIENING, Peter. American, born Germany 1908.  
*Bach Concerto*, ballet, 1944. Not executed.  
 Design for setting. Gouache and pencil,  $14 \times 20$ ". Lent by the artist.
- PRUNA, Pedro. Spanish, born 1904.  
*Les Matelots*, ballet, 1925.  
 Design for curtain. Watercolor, pencil and ink,  $16\frac{3}{8} \times 14\frac{3}{8}$ ".  
 Lent by the Wadsworth Atheneum, Lifar Collection.
- RIVERA, Diego. Mexican, born 1886.  
*H. P.*, ballet, 1927.  
 Two designs for costumes, *Siren*, *Sugarcane*. Watercolor, each  $14 \times 9\frac{3}{4}$ ". Museum of Modern Art Dance and Theatre Collection.  
 Design for costume, *The Man*. Watercolor and pencil,  $20\frac{3}{8} \times 28\frac{1}{2}$ ". Museum of Modern Art Dance and Theatre Collection.
- ROCA REY, Carlos. Peruvian, born c.1913.  
*The Jungle*, ballet, 1942.  
 Design for costume, *El Brujo*. Gouache,  $13\frac{3}{4} \times 9\frac{3}{4}$ ". Lent by Peruvian Ballet Co.
- ROCA REY, Viruca. Peruvian, born c.1915.  
*The Jungle*, ballet, 1942.  
 Design for costume, *La Serpiente*. Gouache,  $13\frac{3}{4} \times 9\frac{3}{4}$ ". Lent by Peruvian Ballet Co.
- SCHLEMMER, Oskar. German, 1888–1943.  
*Triadic Ballet*, 1922.  
 Designs for three costumes. Watercolor and pencil,  $12\frac{1}{4} \times 18\frac{3}{4}$ ". Museum of Modern Art, extended loan from the late Oskar Schlemmer.
- SELIGMANN, Kurt. Born Switzerland 1900. Now in U.S.A.  
*La Ronde*, 1940–41.  
 Oil on cardboard,  $54\frac{1}{8} \times 65\frac{3}{4}$ ". Lent by the artist.  
*The Golden Fleece*, ballet, 1941.  
 Three designs for costumes. Colored pencil, each  $13\frac{3}{8} \times 10\frac{7}{8}$ ".  
 Lent by the artist.  
 \*Three designs for costumes, *Fruit-Bearing Tree*, *Phoenix*, *Saturn-Lead*. Dry-point colored in gouache, each  $22 \times 15$ ". Lent by the artist. *Phoenix*, ill. p.168.  
 Two designs for costumes. Gouache, each  $13\frac{3}{8} \times 10\frac{7}{8}$ ". Lent by the artist.
- SMITH, Oliver. American, born 1918.  
*Rodeo*, ballet, 1942.  
 \*Design for setting. Gouache,  $14\frac{1}{8} \times 21\frac{1}{8}$ ". Lent by Ballet Russe de Monte Carlo. Ill. p.169.

**SOUDEIKINE, Sergei.** American, born Russia.

*Les Noces*, ballet, 1936.

Design for costume. Gouache, 8 1/4 x 9 3/8". Museum of Modern Art Dance and Theatre Collection.

Design for costume. Gouache, 7 3/4 x 5 5/8". Museum of Modern Art Dance and Theatre Collection.

Design for costumes, Chorus. Gouache, 7 5/8 x 11 1/4". Museum of Modern Art Dance and Theatre Collection.

Design for costumes, Chorus. Gouache, 8 1/2 x 11 1/2". Museum of Modern Art Dance and Theatre Collection.

*Paganini*, ballet, 1939.

Design for costumes. Gouache, 9 1/8 x 19 1/8". Lent by the artist.

Design for mask and symbolic figures. Gouache, 19 1/8 x 14 1/4". Lent by the artist.

**TCHELITCHEW, Pavel.** Russian, born 1898. Now in U.S.A.

*Errante*, ballet, 1935.

Design for costumes, Two Men and Two Women. Watercolor, 9 1/2 x 19 3/4". Lent by the Wadsworth Atheneum, Lifar Collection.

Design for costumes, Man and Child. Watercolor and ink, 20 3/8 x 12 1/8". Lent by the Wadsworth Atheneum, Lifar Collection.

Design for costumes, Two Men. Watercolor, gouache and ink, 19 1/4 x 12 1/4". Lent by the Wadsworth Atheneum, Lifar Collection.

*Orpheus*, ballet, 1936.

Three designs for costumes. Gouache, each 13 7/8 x 9 3/4". Museum of Modern Art Dance and Theatre Collection.

Portrait of Eurydice. Gouache, 9 1/2 x 7 3/4". Museum of Modern Art Dance and Theatre Collection.

*Balustrade*, ballet, 1941.

Design for costume. Gouache, 16 x 8 5/8". Museum of Modern Art Dance and Theatre Collection.

*Cave of Sleep*, ballet, 1941.

Design for setting. Gouache, 19 3/8 x 32 7/8". Museum of Modern Art Dance and Theatre Collection.

Five designs for costumes. Gouache, each 14 x 11". Museum of Modern Art Dance and Theatre Collection.

**VERTÈS, Marcel.** Hungarian, born 1895. Now in U.S.A.

*Bluebeard*, ballet, 1941.

Design for setting. Gouache, 22 1/8 x 23 3/8". Lent by the artist.

*Helen of Troy*, ballet, 1942.

Design for costumes, Hermes and Lamb. Gouache and watercolor, 22 x 28". Lent by the artist.

**WATKINS, Franklin C.** American, born 1894.

*Transcendence*, ballet, 1934.

Design for man's costume, 1st part. Watercolor, 15 7/8 x 9 1/8". Museum of Modern Art Dance and Theatre Collection.

\*Design for Hero's 3rd costume and Girl. Watercolor, 11 x 14 1/2". Museum of Modern Art Dance and Theatre Collection. *Ill. p.167.*

Design for Hero's 4th costume. Watercolor, 19 3/8 x 12 1/4". Museum of Modern Art Dance and Theatre Collection.

Stage proscenium and wire figures designed and executed by Ruth Vollmer displaying dance costumes by Marc Chagall, Salvador Dalí, Fernand Léger, Xanti Schawinsky, Kurt Seligmann. Two dance figures designed and executed by Alexander Calder.

## built in u. s. a. 1932-44

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Special acknowledgment must be given to the *Architectural Forum*, *Pencil Points* and the *Architectural Record* for many drawings which were reproduced from their pages for the exhibition; and to the following photographers whose work is shown in this book: Esther Born, Leonard Delano, Ernest Funk, Gottsch-Schleisner, P. E. Guerrero, Hedrich-Blessing Studio, Julius Shulman, Ezra Stoller, Roger Sturtevant, Luke Swank, William Ward—also to FSA and TVA.

### Houses

\*Frank Lloyd Wright: House for Edgar Kaufmann, Bear Run, Pa. 1937. *Ill. p.184.*

Frank Lloyd Wright: Winkler-Goetsch house, Okemos, Mich. 1939.

\*Frank Lloyd Wright: Taliesin West, near Phoenix, Ariz. 1938-. *Ill. p.188.*

\*John Funk: House for Marvin L. Heckendorf, Modesto, Cal. 1939. *Ill. p.184.*

\*Gardner A. Dailey, architect; Marie Harbeck, landscape architect: House for L. D. Owens, Sausalito, Cal. 1939. *Ill. p.185.*

Harwell Hamilton Harris: House in Fellowship Park, Los Angeles, Cal. 1935.

\*Walter Gropius and Marcel Breuer: House for Henry G. Chamberlain, Wayland, Mass. 1940. *Ill. p.185.*

Walter Gropius and Marcel Breuer: House for James Ford, Lincoln, Mass. 1939.

\*John Yeon, designer; A. E. Doyle & Associate, architects: House for A. R. Watzek, Portland, Ore. 1937. *Ill.* p.185.

Edward D. Stone: House for A. Conger Goodyear, Old Westbury, Long Island, N. Y. 1940.

George Howe: House for Clara Fargo Thomas, Mount Desert Island, Me. 1939.

Philip Johnson, architect; S. Clements Horsley, associate: House for Philip Johnson, Cambridge, Mass. 1942.

Vincent G. Kling: House for A. J. Peaslee, Mantoloking, N. J. 1941.

William Lescaze: House for Edward A. Norman, New York, N. Y. 1941.

Gregory Ain: Dunsmuir Flats, Los Angeles, Cal. 1939.

\*Group of eight houses on Snake Hill, Belmont, Mass. Original development: Carl Koch, architect. 1940. Three "Cemesto" houses: Carl Koch, Huson Jackson and Robert Kennedy, architects. 1942. *Ill.* p.184.

### Housing

Baldwin Hills Village, Los Angeles, Cal. Reginald D. Johnson and Wilson, Merrill & Alexander, architects; Clarence S. Stein, consulting architect. 1942. (FHA limited-dividend rental development, 627 units.)

Valencia Gardens, San Francisco, Cal. Harry A. Thomsen, Jr., William Wilson Wurster, architects; Thomas D. Church, landscape architect. 1943. (Started as a USHA low-rent project, 246 units.)

\*Rural community, Woodville, Cal. Farm Security Administration: Vernon DeMars, architect, with Butts, Eckbo, Edie, Steiner, Sweeving, Thompson, Williams and Yuasa; Nicholas Cirino, site engineer, with Beamer, Clark, Crenshaw, Davis, Donaldson, Kelly, Stark and Verag. 1941. *Ill.* p.187.

Agricultural workers' community, Chandler, Ariz. Farm Security Administration: Burton D. Cairns and Vernon DeMars, architects. 1936-37. (32 units.)

\*Hugh Stubbins, Jr.: Housing at Windsor Locks, Conn. 1942. (FWA Division of Defense Housing, 85 units.) *Ill.* p.186.

\*Howe, Stonorov & Kahn: Carver Court, Coatesville, Pa. 1944. (FPHA permanent war housing, 100 units.) *Ill.* p.186.

\*Channel Heights, San Pedro, Los Angeles, Cal. Richard J. Neutra, architect; Lewis Eugene Wilson, consultant. 1943. (FPHA permanent war housing, 600 units.) *Ill.* p.187.

### Educational and Recreational Buildings

Richard J. Neutra: Experimental School, Los Angeles, Cal. 1935.

\*Eliel and Eero Saarinen; Perkins, Wheeler and Will: Crow Island Elementary School, Winnetka, Ill. 1940. *Ill.* p.188.

\*Franklin & Kump and Associates: Acalanes Union High School, Lafayette, Cal. 1940-41. *Ill.* p.188.

Gardner A. Dailey: U. S. Merchant Marine Cadet Basic School, San Mateo, Cal. 1942.

Skidmore, Owings & Merrill: Main Reception Building, Great Lakes Naval Training Station, Great Lakes, Ill. 1942.

Lawrence B. Anderson and Herbert L. Beckwith: Swimming pool, Massachusetts Institute of Technology, Cambridge, Mass. 1940.

Mies van der Rohe, architect; Holabird & Root, associated architects: Metallurgical Research Building of Armour Research Foundation, Illinois Institute of Technology, Chicago, Ill. 1943.

Burnham Hoyt: Red Rocks Amphitheatre for the City and County of Denver, Morrison, Colo. 1941.

### Public Buildings

Philip L. Goodwin and Edward D. Stone: The Museum of Modern Art, New York, N. Y. 1939.

Franklin & Kump and Associates: City Hall, Fresno, Cal. 1941.

\*William A. Ganster and William L. Pereira: Lake County Tuberculosis Sanatorium, Waukegan, Ill. 1939. *Ill.* p.182.

### Shops

\*Pietro Belluschi: Shopping Center for FPHA war housing, McLoughlin Heights, Vancouver, Wash. 1942. *Ill.* p.187.

\*Raphael S. Soriano: Garden Center for Hallawell Seed Company, San Francisco, Cal. 1942. *Ill.* p.182.

John Stokes Redden, architect; John Gerard Raben, designer: Retail store for Sears Roebuck & Co., Los Angeles, Cal. 1939.

### Office Buildings

George Howe and William Lescaze: Philadelphia Saving Fund Society Building, Philadelphia, Pa. 1932.

Rockefeller Center, New York, N. Y. Reinhard & Hofmeister, Corbett, Harrison & MacMurray, Hood & Foulhoux, architects. 1932-40.

\*William Wilson Wurster: Office Building for the Schuckl Canning Company, Sunnyvale, Cal. 1942. *Ill.* p.182.

### Industrial Structures

\*Albert Kahn Associated Architects and Engineers, Inc.: Dodge Half-Ton Truck Plant, Detroit, Mich. 1938. *Ill.* p.189.

\*Municipal Asphalt Plant, New York, N. Y. Designed by the Department of Borough Works of the Office of the Borough President of Manhattan. Exterior architectural design by Ely Jacques Kahn and Robert Allan Jacobs. 1944. *Ill.* p.189.

Tennessee Valley Authority and Bureau of Reclamation: Storage Dam and Powerhouse, Norris, Tenn. 1936.

\*Tennessee Valley Authority: Watts Bar Steam Plant, near Dayton, Tenn. 1942. *Ill.* p.189.

### Bridges

Bronx-Whitestone Bridge, New York, N. Y. For the Triborough Bridge Authority: O. H. Ammann, chief engineer; Allston Dana, engineer of design; Aymar Embury II, architect. 1939.

Pedestrian Passerelle, Lincoln Park, Chicago, Ill. Designed by the Engineering Division of the Chicago Park District: Ralph H. Burk, chief engineer. 1940.

Belt Parkway Footbridge, Brooklyn, N. Y. Designed by Clarence C. Combs, landscape architect for New York City Parks Department. 1939.

# sign for use

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3000 feet of ponderosa pine were supplied for the Design for Use section of the exhibition by The Red River Lumber Company, Westwood, California.

## Empirical Evolution

Grass shears. Lent by Hammacher-Schlemmer, New York.  
Pruning shears. Mfr. Seymour Smith. Lent by Hammacher-Schlemmer, New York.  
Household and manicure scissors. Lent by Hoffritz Cutlery, N. Y.  
Paper shears. Mfr. J. A. Henkels, Solingen, Germany. Collection Museum of Modern Art.  
\*Tailor's scissors. Collection Museum of Modern Art. Ill. p.196.  
Surgical scissors. Lent by Harold Surgical Supply Co., New York.  
Electric iron, Universal #901. Mfr'd. and lent by Landers, Frary & Clark, New Britain, Conn.  
Electric iron, LPC 4. Des. D. L. Hadley. Mfr'd. and lent by Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.  
Never Lift electric iron. Des. Harris McKinney and John C. Fagan. Mfr'd. and lent by Proctor Electric Co., Philadelphia, Pa.  
H.M.V. controlled heat iron. Des. Christian Barman. Mfr'd. and lent by The Gramophone Co., Ltd., Hayes, Middlesex, England.

## Technological Evolution

Wear Ever tea kettle. Des. Lurelle Guild. Mfr'd. and lent by Aluminum Cooking Utensils Co., New Kensington, Pa.  
Magnalite tea kettle. Des. John G. Rideout. Mfr. Wagner Manufacturing Co., Sidney, Ohio. Lent by Edwin J. Mullens, Jr., Clarksdale, Miss.  
\*One-Opening tea kettle. Des. Trace and Warner. Produced and lent by Club Aluminum Products Co., Chicago, Ill. Ill. p.196.  
Pyrex tea kettle. Mfr. Corning Glass Works, Corning, N. Y. Collection Museum of Modern Art.  
Pyrex glass mixing bowls. Mfr. Corning Glass Works, Corning, N. Y. Lent by Hammacher-Schlemmer, New York.  
Pyrex glass baking and pie dishes. Mfr. Corning Glass Works, Corning, N. Y. Lent by Hammacher-Schlemmer, New York.  
Pyrex glass double boiler. Mfr. Corning Glass Works, Corning, N. Y. Collection Museum of Modern Art.  
Flex-Seal cooker. Mfr. Vischer Products Co., Chicago, Ill. Lent by Anne Coolidge, New York.  
Silex vacuum glass coffee maker. Mfr. The Silex Co., Hartford, Conn. Lent by Lewis & Conger, New York.



Chemex Coffeemakers. Des. Dr. Peter Schlumbohm. Mfr'd. and lent by the Chemex Corp., New York.

Glass juicer. Collection Museum of Modern Art.

Metal juicer. Mfr. Lorraine Mfg. Co. Collection Museum of Modern Art.

Juice King. Mfr. National Die Casting Sales Corp. Lent by Celanese Celluloid Corp., New York.

Aluminum Super-Juicer. Des. Barnes & Reinecke. Mfr'd. and lent by Dazey Corp., St. Louis, Mo.

Plastic Super-Juicer. Des. Barnes & Reinecke. Mfr'd. and lent by Dazey Corp., St. Louis, Mo.

\*Fahrenheit bottle coolers. Des'd., mfr'd. and lent by Dr. Peter Schlumbohm, New York. *Ill.* p.190.

#### China and Glass

Boiling flasks. Mfr. Corning Glass Works, Corning, N. Y. Collection Museum of Modern Art.

Petri dishes, glass. Mfr. Eimer & Amend, New York. Collection Museum of Modern Art.

Evaporators, glass. Mfr. Corning Glass Works, Corning, N. Y. Collection Museum of Modern Art.

Glass tumblers, highball and old-fashioned cocktail glasses. Mfr. Fostoria Glass Co., Moundsville, W. Va. Lent anonymously.

Tomato juice set. Des. George Sakier, New York. Mfr'd. and lent by Fostoria Glass Co., Moundsville, W. Va.

Stainless steel pitcher, Kensington ware. Collection Museum of Modern Art

Aluminum tumblers, Kensington ware. Lent anonymously.

Crucibles and beakers, porcelain. Mfr. Coors Porcelain Co., Golden, Col. Collection Museum of Modern Art.

Evaporators, porcelain. Mfr. Coors Porcelain Co., Golden, Col. Collection Museum of Modern Art.

Ceramic dinner ware. Des. Russel Wright. Mfr'd. and lent by Steubenville Pottery Co., Steubenville, Ohio.

Nesting utility ware. Des. Eva Zeisel, Pratt Institute, New York. Lent by the artist.

Army mess ware, glass. Mfr'd. and lent by Corning Glass Works, Corning, N. Y.

Navy mess ware, plastic. Mfr'd. and lent by The Watertown Mfg. Co., Watertown, Conn.

Navy mess ware, plastic. Mfr'd. and lent by Nemco Plastics Division of The Bryant Electric Co., Bridgeport, Conn.

#### Technological Revolution

Carpenter's hammer. Lent by Hammacher-Schlemmer, New York.

Plastic head hammers. Mfr'd. and lent by R. & R. Plastics Products Co., Springfield, Mass.

Riveting iron. Mfr'd. and lent by E. I. Du Pont De Nemours & Co., Inc., Wilmington, Del.

1/4" Standard ball-bearing drill. Des. Glenn C. Wilhide. Mfr'd. and lent by The Black & Decker Mfg. Co., Towson, Md.

Mercury hammer model. Des. Nathan Lerner. Lent by the School of Design in Chicago.

Meat cleaver. Mfr. Lamson & Goodnow Mfg. Co. Lent by Hammacher-Schlemmer, New York.

Cooks' knives and slicers. Lent by Hammacher-Schlemmer, New York.

19th century straight razors. Lent by Charles de Zemler, N. Y.

Army mess knives, assembled and unassembled. Lent by Bakelite Corp., New York, and War Department, Office of the Quartermaster General, Washington, D. C.

\*Straight razor. Mfr. Joseph Rodgers & Sons, Ltd., Sheffield, England. Collection Museum of Modern Art. *Ill.* p.197.

\*Gillette safety razors. Mfr'd. and lent by Gillette Safety Razor Co., Inc., Boston, Mass. *Ill.* p.197.

Simplex military razor. Lent by Celanese Celluloid Corp., N. Y. All-plastic safety razors. Mfr'd. and lent by Dillon-Beck Mfg. Co., Irvington, N. J.

Magazine repeating and injection razors. Mfr'd. and lent by Magazine Repeating Razor Co., Bridgeport, Conn.

\*Schick electric shavers. Mfr'd. and lent by Schick Dry Shaver, Inc., Stamford, Conn. One des'd. by Norman Gray. *Ill.* p.197.

Remington electric shavers. Mfr'd. and lent by Remington Rand, Inc., Electric Shaver Division, Bridgeport, Conn.

Wire egg beater. Collection Museum of Modern Art.

Rotary egg beater. Lent by Lewis & Conger, New York.

Rochow swirl mixers. Lent by Lewis & Conger, New York.

Swivelors. Des'd. and lent by Dr. Peter Schlumbohm, New York.

\*Kitchenaid electric mixer. Mfr'd. and lent by Hobart Mfg. Co., Troy, N. Y. *Ill.* p.194.

\*Kitchenaid electric mixer. Des. Egmont Arens. Mfr. Hobart Mfg. Co., Troy, N. Y. Lent by Egmont Arens, New York. *Ill.* p.194.

#### Typewriters

Remington office typewriter, model 2, 1878. Mfr. E. Remington & Sons. Lent by Remington Rand, Inc., New York.

Blickensderfer portable typewriter, 1893. Mfr. Blickensderfer Type Co. Lent by Underwood Elliot Fisher Co., New York.

Corona portable typewriter, 1905, model #1. Mfr. Corona Typewriter Co. Lent by L. C. Smith & Corona Typewriters, Inc., Syracuse, N. Y.

Portable typewriter, 1918. Des. W. A. Dobson and UEF General Research Laboratory. Lent by Underwood Elliot Fisher Co., N. Y.

Hermes Baby, portable typewriter, 1935. Mfr. E. Paillard & Co., Ltd., Yverdon, Switzerland. Lent by R. H. Macy & Co., Inc., New York.

Stenotype machine, 1940. Des. A. B. Ireland. Mfr'd. and lent by Stenotype Co., New York.

Dictaphone Cameo dictating machine, 1939. Des. William O'Neil. Mfr'd. and lent by Dictaphone Corp., New York.

#### Telephones

Telephone model. Des. Nolan Rhoades. Lent by the School of Design in Chicago.

Hand sculptures, student work. Lent by the School of Design in Chicago.

Desk Stand telephone, 1902-04. Des. Bell Telephone System. Mfr. Western Electric Co.

Desk Stand telephone with dial, 1920. Des. Bell Telephone System. Mfr. Western Electric Co.

Hand telephone with elliptical base, 1930. Des. Bell Telephone System. Mfr. Western Electric Co.

Hang-up type hand telephone, 1936. Des. Bell Telephone System. Mfr. Western Electric Co.

\*Hand telephone with bell in base, 1937. Des. Bell Telephone System. Mfr. Western Electric Co. *Ill.* p.193.

Above 5 items lent by the New York Telephone Co., N. Y.

**Radios**

\*Radio cabinet, 1932. Des. Barnes & Reinecke. Mfr. Kadette Radio Co. Lent by Barnes & Reinecke, Chicago, Ill. *Ill. p.193.*  
Portable radio, 1933, Lyric. Des. Russel Wright. Mfr. The Rudolph Wurlitzer Co., North Tonawanda, N. Y. Lent by Russel Wright, New York.  
Kadette radio, 1939. Des. Barnes & Reinecke. Mfr. Kadette Radio Co. Lent by Barnes & Reinecke, Chicago, Ill.  
Shoulder strap portable radio, 1940. Des. George Patterson, Jr. Mfr'd. and lent by Philco Radio & Television Corp., Philadelphia, Pa.  
Portable radio Stradivari, 1939. Mfr'd. and lent by the Emerson Radio & Phonograph Corp., New York.  
Portable radio model 432, 1941. Mfr'd. and lent by the Emerson Radio & Phonograph Corp., New York.  
Portable radio, model 440, 1941. Des. Cicarelli. Mfr'd. and lent by the Emerson Radio & Phonograph Corp., New York.  
Portable radio, model 460. Mfr'd. and lent by the Emerson Radio & Phonograph Corp., New York.  
Portable radio Sky Champion, 1942. Mfr'd. and lent by the Hallicrafters Co., Chicago, Ill.  
\*Table model radio set, 1939. Student designer Lawrence E. Roberts. Lent by the California Institute of Technology, Pasadena, Calif. *Ill. p.198.*

**Lamps**

Table lamp "Art Nouveau." Lent by Dan Cooper, New York.  
Adjustable fixture. Des. Christian Dell, Bauhaus, Dessau. Collection Museum of Modern Art.  
Wall bracket lamp. Des. Kurt Versen. Mfr. Kurt Versen Co. Collection Museum of Modern Art.  
Photo reflectors.

**Chairs**

Bentwood and cane chair. Mfr. Thonet Bros. Collection Museum of Modern Art.  
First tubular steel chair, 1925. Des. Marcel Breuer. Collection Museum of Modern Art.  
Metal tube and cane chair, 1927. Des. Ludwig Mies van der Rohe. Collection Museum of Modern Art.  
Tubular steel arm chair, 1929. Des. Le Corbusier. Collection Museum of Modern Art.  
Tubular steel reclining chair. Des. Le Corbusier. Mfr. Thonet Bros. Collection Museum of Modern Art.  
Prodomo chair with removable cushion. Mfr'd. and lent by H. G. Knoll, New York.  
Laminated wood arm chair, 1932. Des. Alvar Aalto. Mfr. Artek-Pascoe, Inc., New York. Collection Museum of Modern Art.  
Laminated wood reclining chair, 1932-35. Des. Marcel Breuer. Mfr. Thonet Furniture Co. Collection Museum of Modern Art.  
\*Webbed occasional chair, 1934. Des. Bruno Mathsson. Mfr'd. and lent by Artek-Pascoe, Inc., New York. *Ill. p.199.*  
Cypress arm chair with webbing. Des. Jens Risom. Mfr'd. and lent by H. G. Knoll Associates, New York.  
Metal chair with plywood seat. Des. David Pratt. Lent by the School of Design in Chicago.  
Plywood chair with airfoam cover. Des. Charles Niedringhaus. Lent by the School of Design in Chicago.

Demountable plywood chair. Des. Charles Niedringhaus. Lent by the School of Design in Chicago.  
Collapsible plywood chair. Des'd. and lent by C. Coggeshall, New York.  
Collapsible plywood chairs. Des'd. and lent by Peter Blake, New York.  
Metal chair with removable seat. Des. Ferrari Hardoy. Mfr. Artek-Pascoe, Inc., New York. Collection Museum of Modern Art.  
Molded plywood chair with airfoam cover. Des. Eero Saarinen and Charles Eames. Mfr. Haskelite Corp. and Heywood-Wakefield Co. Collection Museum of Modern Art.

**Wood**

Molded Weldwood tubings. Mfr'd. and lent by United States Plywood Corporation, New York.  
Molded Weldwood wing tip. Mfr'd. and lent by United States Plywood Corporation, New York.  
\*Army pontoon boat hull of molded Weldwood. Mfr'd. and lent by United States Plywood Corporation, New York. *Ill. p.200.*  
Semi-circular sheet built of Tempered Tekwood and Tekwood supplied by United States Plywood Corporation, New York.  
Molded wood splints. Des. Ray and Charles Eames. Mfr'd. and lent by Evans Products Co., Molded Plywood Division, Los Angeles, Calif.  
Rudder skins, Eames process. Mfr'd. and lent by Evans Products Company, Molded Plywood Division, Los Angeles, Calif.  
Stabilizer Skins, Eames Process. Mfr'd. and lent by Evans Products Co., Molded Plywood Division, Los Angeles, Calif.  
Molded Plywood sculpture by Ray Eames, Los Angeles, Calif. Lent by the artist.  
Corrugated wing section, test sample. Mfr'd. and lent by Marine-Air Research Corp., Essex, Conn.  
Tail cone, Duramold process. Mfr'd. and lent by Fairchild Aircraft, Burlington Division of Fairchild Engine and Airplane Corp., N. C.  
Nacelle-Center Section Fairing, Duramold process. Mfr'd. and lent by Fairchild Aircraft, Burlington Division of Fairchild Engine and Airplane Corp., N. C.  
Outboard Panel Leading Edge Section, Duramold process, Mfr'd. and lent by Fairchild Aircraft, Burlington Division of Fairchild Engine and Airplane Corp., N. C.  
Fuselage-Stabilizer Fairing, Duramold process. Mfr'd. and lent by Fairchild Aircraft, Burlington Division of Fairchild Engine and Airplane Corp., N. C.  
Gun Turret Fairing, Duramold process. Mfr'd. and lent by Fairchild Aircraft, Burlington Division of Fairchild Engine and Airplane Corp., N. C.  
Wing Tip Fairing (AT-6). Mfr'd. and lent by Duramold Division of Fairchild Engine and Airplane Corp., New York.  
Compreg wood propeller blade. Mfr'd. and lent by St. Regis Paper Co., Panelyte Division, New York.  
Wing Cutout Section. Mfr'd. and lent by Duramold Division of Fairchild Engine and Airplane Corp., New York.  
Chance Vought 160 gallon tank half shell. Mfr'd. and lent by Duramold Division of Fairchild Engine and Airplane Corp., New York.  
Grumman wing tip, Vidal process. Des. L. J. Marhoefer. Mfr'd. and lent by Vidal Research Corp., Camden, N. J.

Ercoupe fuselage, Vidal process. Des. L. J. Marhoefer. Mfr'd. and lent by Vidal Research Corp., Camden, N. J.

#### Paper

Martin 187 antenna mast and base. Mfr'd. and lent by The Glenn L. Martin Co., Baltimore, Md.

\*Turret gunner's seat (B-24 Liberator bomber). Mfr'd. and lent by McDonnell Aircraft Corp., St. Louis, Mo. Ill. p.199.

Sheet of airplane flooring. Mfr'd. and lent by St. Regis Paper Co., Panelyte Division, New York.

Fuselage door. Mfr'd. and lent by St. Regis Paper Co., Panelyte Division, New York.

Propeller blade and base. Mfr'd. and lent by St. Regis Paper Co., Panelyte Division, New York.

Baffle. Mfr'd. and lent by St. Regis Paper Co., Panelyte Division, New York.

Laminated Lockheed airscoop. Mfr. Swedlow Aeroplastics, Glendale, Cal. Lent by Modern Plastics, Inc., New York.

Paper mold. Mfr'd. and lent by United States Plywood Corp., New York.

Impregnated ammunition containers. Mfr'd. and lent by Sefton Fibre Can Co., St. Louis, Mo.

Impregnated food and milk containers. Mfr'd. and lent by Sutherland Paper Co., Kalamazoo, Mich.

Free paper forms by Irene Schawinsky, New York. Lent by the artist.

#### Plastics and Combination Materials

Compound curve pressings from the same mold of various materials combination sheets. Mfr'd. and lent by Vidal Research Corp., Camden, N. J.

Washing machine agitator. Mfr'd. and lent by the Bakelite Corporation, New York.

Samples of laminated veneers. Mfr. Bakelite Research Laboratories. Lent by Bakelite Corp., New York.

Samples of Lumarith and Celluloid plastic sheet material. Mfr'd. and lent by Celanese Celluloid Corp., New York.

Samples of Marlite plastic finished wall panels. Mfr'd. and lent by Marsh Wall Products, Inc., Dover, Ohio.

Samples of Celotex fibre board. Mfr'd. and lent by The Celotex Corp., New York.

Samples of Mica plastic sheet material. Mfr'd. and lent by Mica Insulator Co., New York.

Samples of Co-Ro-Lite and bonded sheet material. Mfr'd. and lent by Columbian Rope Co., Auburn, N. Y.

Samples of pipe and pipe fittings. Mfr'd. and lent by Dow Chemical Co., Midland, Mich.

Dinghy model made of Co-Ro-Lite. Mfr'd. and lent by Columbian Rope Co., Auburn, N. Y.

Model of outboard motor boat made of Co-Ro-Lite. Mfr'd. and lent by Columbian Rope Co., Auburn, N. Y.

Miner's helmet and preform made of Co-Ro-Lite. Mfr'd. and lent by Columbian Rope Co., Auburn, N. Y.

Split bamboo Bakelite impregnated rod. Mfr'd. and lent by Charles F. Orvis Co., Inc., Manchester, Vt.

Ski poles made of Bakelite treated bamboo. Mfr'd. and lent by Charles F. Orvis Co., Inc., Manchester, Vt.

Samples of natural and Bakelite treated bamboo. Mfr'd. and lent by Charles F. Orvis Co., Inc., Manchester, Vt.

Plaster model of a Vinylite folding boat. Des. Wm. H. Miller,

Jr. Lent by Gallowhur Chemical Corp., New York.

Inflated Vinylite chair. Des. Wm. H. Miller, Jr. Mfr'd. and lent by Gallowhur Chemical Corp., New York.

Inflated Vinylite Army sun hat. Inventor Richard Delano. Des. Wm. H. Miller, Jr. Mfr'd. and lent by Gallowhur Chemical Corp., New York.

Vinylite curtain. Supplied by Bakelite Corp., New York. Electrolytically seamed by Gallowhur Chemical Corp., New York.

Cubic Space, sculpture in Plexiglas, 1938, by Xanti Schawinsky. New York. Lent by the artist.

Plastic Composition, 1943. Des. Barbara Winchester, student in Antonin Heythum's design class. Lent by California Institute of Technology, Pasadena, Calif.

Hour glass. Des. Georgianna Green. Lent by School of Design in Chicago.

Bent glass shape. Mfr. Pittsburgh Plate Glass Co., Pittsburgh.

Bomber nose. Mfr. Rohm & Haas Co., Philadelphia, Pa.

Plastic bugle. Molder Elmer E. Mills Corp., Chicago, Ill.

Binocular case. Mfr. Hood Rubber Co., Watertown, Mass.

Biological specimens imbedded in methacrylate resin, by Dr.

Charles E. Sando.

Type case. Mfr. Superior Type Co., Chicago, Ill.

Occasional case. Mfr. Kurz-Kasch, Inc., Dayton, Ohio.

Army foot tub, molder Eclipse Plastic Industries, Milwaukee, Wis.

Electric fixture plate. Mfr. Auburn Button Works, Auburn, N. Y.

Above 9 items lent by Modern Plastics, Inc., New York.

Piano type hinges. Mfr'd. and lent by Tennessee Eastman Corp., Kingsport, Tenn.

Neoceta synthetic bristle paint brushes. Mfr'd. and lent by Pittsburgh Plate Glass Co., Brush Division, Baltimore, Md.

Nylon bristled Lucite brushes. Mfr'd. and lent by Hughes-Autograph Brush Co., Inc., New York.

Scotch tape dispenser, first and re-designed model. Des. Barnes & Reinecke. Mfr'd. and lent by Minnesota Mining & Mfg. Co., St. Paul, Minn.

Plastic cannisters with metal tops. Mfr'd. and lent by Henry A. Enrich & Co., New York.

Plastic utility boxes. Mfr. Duranold Products, Brooklyn, N. Y. Collection Museum of Modern Art.

Plastic lunch boxes. Mfr. Landers, Frary & Clark, New Britain, Conn. Lent by Bloomingdale's, New York.

Pyra-utility box. Mfr. Bill De Witt Baits, Auburn, N. Y.

Pyra-bait box. Mfr. Bill De Witt Baits, Auburn, N. Y.

Plastic float. Mfr. Kirkhill, Inc., Los Angeles, Calif.

Plastic mono goggle. Mfr. Polaroid Corp., Boston, Mass.

Above 4 items lent by Celanese Celluloid Corp., New York.

Clearsite plastic capsules and containers. Mfr'd. and lent by Celluplastic Corp., Newark, N. J.

Plastic pill boxes for the Armed Forces. Mfr'd. and lent by Monsanto Chemical Co., Plastics Division, Springfield, Mass., and St. Louis Plastics Molding Co., St. Louis, Mo.

Plastics machinery safety guard. Mfr'd. and lent by General Electric Co., Plastic Division, Pittsfield, Mass.

Lucite navigation light covers. Mfr'd. and lent by E. I. Du Pont De Nemours & Co., Arlington, N. J.

Lucite wing light covers. Molded by American Insulator Co., New Freedom, Pa. Lent by E. I. Du Pont De Nemours & Co., Arlington, N. J.

## POSTERS

Robert Bayer, New York; A. E. Gallatin, New York; G. E. Under Smith, Mrs. Henriette Reiss, New York; Xanti Schaschy, New York; John Davies Stamm, Ladislav Sutnar, New York; Simon de Vaulchier, New York; Gene Walther, New York.

Posters are from the collection of the Museum of Modern Art unless otherwise credited.

GUIANO, Raúl. Mexican, born 1909.

*German Fascism*. (World War II) 18 $\frac{3}{8}$  x 6 $\frac{1}{2}$ ". Inter-American and.

HERTON, John. American, born 1900.

*My Share in America*. 1941. (World War II) 29 x 20 $\frac{1}{8}$ ". Gift of the Treasury Department.

*Careless Word—Another Cross*. 1943. (World War II) 40 x 1 $\frac{1}{2}$ ". Gift of the Office of War Information.

HER, Herbert. Born Austria, 1900. Worked in Germany. Now in U.S.A.

*Exhibition of European Arts and Crafts*. Leipzig, 1927. 35 $\frac{1}{4}$  x 25 $\frac{1}{8}$ ". Lent by the artist. Ill. p.204.

*German Section—Exhibition of the Society of Decorative Artists*. Paris, 1930. 62 $\frac{7}{8}$  x 45 $\frac{1}{2}$ ". Lent by the artist.

*Annual Show for Restaurateurs, Hotel-keepers, Bakers, Pastry-makers*. Berlin, 1935. 43 $\frac{1}{4}$  x 49 $\frac{1}{2}$ ". Lent by the artist.

*Freedom of Religion, Freedom of Speech*. . . . 1942. (World War II) 39 $\frac{7}{8}$  x 28 $\frac{1}{2}$ ". Gift of the Office of the Coordinator of Inter-American Affairs.

ILL, Lester. American, born 1903.

*Power on the Farm*. 1937. (Dept. of Agriculture, Rural Electrification Administration) 40 x 30". Gift of the Department of Agriculture.

*Waste Out Slums*. 1941. (U.S. Housing Authority) 39 $\frac{1}{2}$  x 29 $\frac{3}{8}$ ". Gift of the United States Housing Authority.

DOVITCH, Alexey. American, born Russia 1898.

*Freedom of Speech*. 1942. (World War II) 39 $\frac{7}{8}$  x 28 $\frac{1}{2}$ ". Gift of the Office of the Coordinator of Inter-American Affairs.

GIET, Alois. Swiss.

*Switzerland Welcomes You*. 1937. (Travel) 40 x 25 $\frac{1}{8}$ ". Lent by Mrs. Henriette Reiss, New York.

*Swiss Agricultural Exhibition and Inter-Cantonal Lottery*. 1937. 40 $\frac{1}{8}$  x 35 $\frac{1}{4}$ ". Lent by Mrs. Henriette Reiss, New York.

*Swiss*. 1938. (Travel) 40 $\frac{1}{8}$  x 25 $\frac{1}{4}$ ". Lent by Mrs. Henriette Reiss, New York. Ill. p.207.

*Swiss in Switzerland*. 1938. (Travel) 40 x 25 $\frac{1}{4}$ ". Gift of E. Kidder Smith.

LU, Jean. French, born 1900. Now in U.S.A.

*Marinaco Aquarium*. 1928. 42 x 30 $\frac{1}{2}$ ". Lent by Simon de Vaulchier, New York.

*America's Answer—Production*. 1942. (World War II) 30 x 20". Gift of Office of Emergency Management. Ill. p.209.

CASSANDRE, A. Mouron. French, born 1901.

*\*L'Intransigeant*. 1925. (Newspaper) 47 $\frac{1}{4}$  x 60". Lent by A. E. Gallatin, New York. Ill. p.204.

*Dubonnet*. 1932. (Apertif) 21 $\frac{1}{8}$  x 17 $\frac{1}{2}$ ". Given anonymously.

*Wagon-Bar*. 1932. (Buffet-car) 39 $\frac{1}{4}$  x 24 $\frac{1}{4}$ ". Given anonymously.

*Grandes Fêtes de Paris*. 1934. (French Ministry of Commerce and Industry) 62 $\frac{3}{8}$  x 46 $\frac{3}{8}$ ". Given anonymously.

*Maison Prunier*. 1934. (Restaurant) 59 x 39 $\frac{1}{4}$ ". Given anonymously.

*César*. 1935. (Cigar) 50 $\frac{1}{8}$  x 35". Lent by Mrs. Henriette Reiss, New York.

*\*Nicolas*. 1935. (Wine dealer) 13' 11" x 15' 8 $\frac{1}{2}$ ". Given anonymously. Ill. p.206.

ECKERSLEY, Tom. British, born 1914.

*Stand from Under*. (World War II: accident prevention) 31 $\frac{1}{4}$  x 9 $\frac{3}{4}$ ". Gift of the Royal Society for the Prevention of Accidents.

FOUGASSE, (Cyril Kenneth Bird) British, born 1887.

*Elephants Are Out of Place*. . . . (World War II: road safety campaign) 29 x 19 $\frac{1}{4}$ ". Gift of the Royal Society for the Prevention of Accidents.

*We Don't Play Games in the Street*. . . . (World War II: road safety campaign) 29 x 19 $\frac{1}{4}$ ". Gift of the Royal Society for the Prevention of Accidents.

GAMES, Abram. British, born 1914.

*Grow Your Own Food*. (World War II) 29 $\frac{1}{2}$  x 19 $\frac{1}{4}$ ". Gift of the artist.

HERKENDELL, Hanns. German.

*German Art*. Dusseldorf, 1928. (Exhibition) 34 $\frac{1}{2}$  x 23 $\frac{1}{2}$ ". Given anonymously.

HULLER, Swiss.

*Shop Work of Craft School*. Zurich. (Exhibition) 47 $\frac{1}{2}$  x 31 $\frac{3}{8}$ ". Purchase Fund.

KAUFFER, E. McKnight. American, born 1891. Worked in England 1914–1941.

*Great Western to Cornwall*. 1932. (Railroad) 40 x 24". Gift of the artist.

*Great Western to Devon's Moors*. 1932. (Railroad) 40 x 24". Gift of the artist.

*\*B.P. Ethyl Controls Horsepower*. (Gasoline) 1933. 30 x 44 $\frac{3}{4}$ ". Gift of the artist. Ill. p.205.

*New Shell Lubricating Oils*. 1937. 29 $\frac{3}{4}$  x 44 $\frac{3}{4}$ ". Gift of the artist.

*C.A.A. Speeds the War*. 1941. (World War II) 40 x 28 $\frac{1}{2}$ ". Gift of Civil Aeronautics Administration.

KEELY, Pat. British, born 1901.

*\*Join Your Savings Group Now!* (World War II) 8 x 20". Gift of the National Savings Committee. Ill. p.209.

*Oil—A Slip in Every Drip*. 1941. (World War II: accident prevention) 30 x 20". Gift of the Royal Society for the Prevention of Accidents.

- KLUTSIS, Senkin. Russian.  
Under the Banner of Lenin—Socialist Construction. 1930. 38½ x 28½". Purchase Fund.
- KUKRYNISKY. Russian. (Composite name of three artists: Kupriyanov, born 1903; Krylov, born 1902; Sokolov, born 1903.)  
\*Thunderclap. 1942? (World War II) 85 x 46¼". Gift of U.S.S.R. Society for Cultural Relations with Foreign Countries, Moscow. Ill. p.208.  
Nazi Conversion. 1942? (World War II) 69¾ x 48¼". Extended loan from John Davies Stamm.
- LEWITT-HIM. Polish. (Composite name of two artists: Jan Lewitt, born 1907; George Him, born 1900) Worked in Poland 1933–1937. Now in England.  
\*Post Your Letters Before Noon. 1940? (World War II) 14½ x 56¾". Gift of the General Post Office, London. Ill. p.209.
- LISSITSKY, El. Russian, born 1890.  
\*U.S.S.R. Russian Exhibition. Zurich, 1929. 49¾ x 35¾". Purchase Fund. Ill. p.208.
- LUTZBACHER, Max. Swiss.  
Henri-Matisse. Basel, 1931. (Exhibition) 50 x 35½".
- MATTER, Herbert. Swiss, born 1907. Now in U.S.A.  
Winter Vacation—Double Vacation. Switzerland. (Travel) 40½ x 25¼". Gift of G. E. Kidder Smith.  
\*Pontresina. 1935. (Travel) 40 x 25¼". Extended loan from G. E. Kidder Smith. Ill. p.207.  
America Calling. (World War II) 41½ x 29½". Gift of the Office of Emergency Management.
- NASON, Ben. American, born 1915.  
Nantucket. 1942. 41½ x 28". Gift of E. McKnight Kauffer.
- O'HIGGINS, Pablo. American, born 1905; in Mexico since 1927. Nazism. (World War II) 19¾ x 25". Inter-American Fund.
- RAPIER. British, born 1898.  
These Bite—Keep Them Caged. (World War II: accident prevention) 29¾ x 20". Gift of the Ministry of Labor and National Service.
- SCHAWINSKY, Xanti. Swiss, born 1904. Now in U.S.A.  
Philco. 1937. (Radio) Original design. 18¼ x 37¾". Lent by the artist.
- SHAHN, Ben. American, born Russia, 1898.  
This is Nazi Brutality. (World War II) 40½ x 28¼". Gift of the Office of War Information.  
We French Workers Warn You . . . 1942. (World War II) 28½ x 39¾". Gift of the War Production Board.
- SHEPARD, Otis. American.  
Christmas Stocking. (Chewing-gum) 42 x 28". Gift of William Wrigley Jr. Company.
- SOGLOW, Otto. American, born 1900.  
Wanted for Sabotage: Sloppie Louie. (World War II: accident prevention) 20 x 14". Gift of the War Department.  
Wanted for Sabotage: Wise-Guy Joe. (World War II: accident prevention) 20 x 14". Gift of the War Department.
- STOECKLIN, Niklaus. Swiss.  
Cigarettes Parisiennes. 1939. 50¼ x 35¼". Lent by Mrs. Henriette Reiss, New York.
- SUTNAR, Ladislav. Czech, born 1897. Now in U.S.A.  
International Exhibition of Toys and Teaching Aids. Prague. 1929. 18½ x 24¾". Lent by the artist.  
March 7, 1930. (Proclamation setting President Masaryk's birthday as a day of culture) 45¾ x 32¼". Lent by the artist.  
d p—the trademark of a good book. 1932. (Publishing company) 35¾ x 23¾". Lent by the artist.
- TOMLINSON, Herbert. British, born 1902.  
He Will Eat Your Rations. "Trap That Mouse" series. (World War II) 39½ x 29¼". Gift of the Ministry of Information.
- TSCHICHOLD, Jan. German, born 1902. Worked in Switzerland. Now in England.  
Chagall. 1933. (Exhibition) 50½ x 35½". Lent by Ladislav Sutnar, New York.  
Constructivism. 1937. (Exhibition) 50¼ x 35¾". Lent by Ladislav Sutnar, New York.  
\*The Professional Photographer. 1938. (Exhibition) 25¼ x 35¾". Lent by Ladislav Sutnar, New York. Ill. p.205.
- UHER. Hungarian.  
Hungary. (Travel) 37 x 24¾". Gift of G. E. Kidder Smith.
- UNKNOWN, Spanish.  
What Are You Doing to Prevent This? (Spanish Civil War) 15½ x 10¾". Purchase Fund.
- UNKNOWN, Dutch.  
Help China's Children. 22½ x 16½".
- UNKNOWN. (Signature illegible) Swiss.  
Arosa. 40 x 25½". Lent by Mrs. Henriette Reiss, New York.
- UNKNOWN, Swiss.  
Eugène Delacroix. Zurich, 1939. (Exhibition) 39¼ x 27¼". Lent by Mrs. Henriette Reiss, New York.
- UNKNOWN. (Viktor . . .) Swiss.  
Floralp Butter. 1939. (Swiss Milk Commission) 50 x 35½". Lent by Mrs. Henriette Reiss, New York.
- UNKNOWN, British.  
Nest Eggs. (World War II) 29¾ x 19¾". Gift of National Savings Committee.
- UNKNOWN, American. (Drawing by Käthe Kollwitz.)  
Ask the Women and Children Whom Hitler is Starving . . . (World War II) 55¾ x 40". Gift of the Office of War Information.
- UNKNOWN. (M. H.) Dutch.  
Help to Remove This Stain. (World War II) 35¾ x 23¾". Gift of the Netherlands Information Bureau.
- WALTHER, Gene. Swiss, born 1910. Worked in Holland. Now in U.S.A.  
KNSM Royal Dutch Steamship Company. 1933. 37¼ x 24½". Lent by the artist.

# EXHIBITIONS OF THE MUSEUM OF MODERN ART

## Chronological list of exhibitions held at the museum

states that the exhibition was also sent on tour.

anne, Gauguin, Seurat, van Gogh. Nov. 7–Dec. 7, 1929  
ings by 19 Living Americans. Dec. 12, 1929–Jan. 12, 1930  
ing in Paris. Jan. 18–Mar. 2, 1930

Weber: Retrospective Exhibition 1907–1930. Mar. 12–  
r. 2, 1930

Klee. Mar. 12–Apr. 2, 1930

elm Lehmbruck, Aristide Maillol. Mar. 12–Apr. 2, 1930

ainters and Sculptors under 35 Years of Age. Apr. 11–27,  
30

les Burchfield: Early Watercolors 1916–1918. Apr. 11–27,  
30

er, Ryder, Eakins. May 6–June 4, 1930

mer Exhibition: Painting and Sculpture. June 15–Sept. 28,  
30

ot, Daumier. Oct. 15–Nov. 23, 1930

ing and Sculpture by Living Americans. Dec. 2, 1930–Jan.  
0, 1931

ouse-Lautrec, Redon. Jan. 31–Mar. 2, 1931

man Painting and Sculpture. Mar. 12–Apr. 26, 1931

orial Exhibition: The Collection of the late Lillie P. Bliss.  
ay 17–Oct. 6, 1931

i Matisse. Nov. 3–Dec. 6, 1931

o Rivera. Dec. 22, 1931–Jan. 27, 1932

ern Architecture: International Exhibition. Feb. 9–Mar. 23,  
32

ls by American Painters and Photographers. May 3–31,  
32

er Exhibition: Painting and Sculpture. June 7–Oct. 30, 1932

ief Survey of Modern Painting (circulating exhibition of  
or reproductions). July 20–Oct. 5, 1932

an Fresco Paintings (reconstructed by Sarkis Katchadourian  
om 17th century originals in Isfahan). Oct. 12–Nov. 20, 1932

ican Painting and Sculpture 1862–1932. Oct. 31, 1932–  
b. 11, 1933

ican Folk Art: The Art of the Common Man in America  
50–1900. Nov. 30, 1932–Jan. 14, 1933

Modern Architecture: Chicago 1870–1910. Jan. 18–Feb.  
1933

ice Sterne: Retrospective Exhibition 1902–1932. Feb. 13–  
ar. 25, 1933

Reproductions of Mexican Frescoes by Diego Rivera. Feb.  
–Mar. 12, 1933

ouse-Lautrec Prints and Posters. Feb. 25–Mar. 12, 1933

r Competition (20 best posters by high school students for  
useum's membership campaign). Feb. 25–Mar. 12, 1933

Typography Competition (20 best posters submitted by Ameri-  
can printers for Museum use). Mar. 27–Apr. 6, 1933

Sculptors' Drawings. Mar. 27–May 3, 1933

The Museum Collection: Painting and Sculpture. Mar. 27–Apr.  
25, 1933

The Work of Young Architects in the Middle West. Apr. 3–30,  
1933

Objects: 1900 and Today. Apr. 10–25, 1933

American Sources of Modern Art (Mayan, Aztec, Incan Art).  
May 8–July 1, 1933

Fruit and Flower Paintings. May 13–31, 1933

Summer Exhibition: Painting and Sculpture; Project for a House  
in North Carolina by William T. Priestly; Gauguin Woodcuts  
and Watercolors. July 10–Sept. 30, 1933

Modern European Art. Oct. 3–27, 1933

A House by Richard C. Wood. Oct. 3–27, 1933

Edward Hopper: Retrospective Exhibition. Oct. 30–Dec. 8, 1933

\*Walker Evans: Photographs of 19th Century Houses. Nov. 16–  
Dec. 8, 1933

Gifts and Loans from the Collection of Mrs. Saidie A. May. Nov.  
16–Dec. 8, 1933

Painting and Sculpture from 16 American Cities. Dec. 11, 1933–  
Jan. 7, 1934

Philadelphia Savings Fund Society Building by Howe and  
Lescaze: Model, Furniture, Photographs. Jan. 2–24, 1934

\*International Exhibition of Theatre Art. Jan. 15–Feb. 25, 1934

\*Machine Art. Mar. 5–Apr. 29, 1934

Early Museum Architecture. Apr. 5–May 5, 1934

The Lillie P. Bliss Collection 1934. May 14–Sept. 12, 1934

\*Whistler: *Portrait of the Artist's Mother*. May 15–18, 1934

Housing Exhibition. June–Sept. 13, 1934

New Acquisitions: Lachaise Torso; Prints. July 11–Sept. 13, 1934

*The War*: Etchings by Otto Dix. July 30–Sept. 13, 1934

New Acquisition: Brancusi *Bird in Space*. Aug. 13–Sept. 13, 1934

\*Color Reproductions: Modern Watercolors and Pastels (organ-  
ized for circulation). Aug. 13–Sept. 21, 1934

The Making of a Museum Publication. Sept. 11–Oct. 7, 1934

National Exhibition of Art by the Public Works of Art Project.  
Sept. 19–Oct. 7, 1934

America Can't Have Housing. Oct. 15–Nov. 7, 1934

Modern Works of Art: 5th Anniversary Exhibition. Nov. 19,  
1934–Jan. 20, 1935



- New Acquisitions from the Exhibition *Machine Art*. Nov. 19, 1934–Jan. 20, 1935
- Gaston Lachaise: Retrospective Exhibition. Jan. 28–Mar. 7, 1935
- George Caleb Bingham, the Missouri Artist 1811–1879. Jan. 28–Mar. 7, 1935
- \*African Negro Art. Mar. 18–May 19, 1935
- \*European Commercial Printing of Today. May 22–June 1, 1935
- Summer Exhibition: The Museum Collection and a Private Collection on Loan. June 4–Sept. 24, 1935
- Fernand Léger: Paintings and Drawings. Sept. 30–Oct. 24, 1935
- \*Ignatz Wiemeler, Modern Bookbinder. Sept. 30–Oct. 24, 1935
- \*Contemporary Architecture in California. Sept. 30–Oct. 24, 1935
- \*The Recent Work of Le Corbusier. Oct. 24–31, 1935
- \*Vincent van Gogh. Nov. 4, 1935–Jan. 5, 1936
- \*Posters by Cassandre. Jan. 14–Feb. 16, 1936
- \*The Architecture of Henry Hobson Richardson. Jan. 14–Feb. 16, 1936
- New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr. Jan. 14–Feb. 16, 1936
- \*Cubism and Abstract Art. Mar. 2–Apr. 19, 1936
- \*Modern Painters and Sculptors as Illustrators. Apr. 27–Sept. 2, 1936
- Architecture in Government Housing. June 8–July 13, 1936
- \*Modern Exposition Architecture. June 8–Sept. 2, 1936
- Edward Steichen's Delphiniums. June 24–July 1, 1936
- Summer Exhibition: The Museum Collection and a Private Collection on Loan. July 20–Sept. 2, 1936
- \*New Horizons in American Art (Work of the WPA Federal Art Project). Sept. 14–Oct. 12, 1936
- \*American Art Portfolio (12 color reproductions shown with the original paintings). Sept. 14–Oct. 12, 1936
- John Marin: Watercolors, Oil Paintings, Etchings. Oct. 19–Nov. 22, 1936
- \*Fantastic Art, Dada, Surrealism. Dec. 7, 1936–Jan. 17, 1937
- Vincent van Gogh (2nd showing following return of exhibition from tour). Jan. 20–Feb. 2, 1937
- Rugs from the Crawford Shops Designed by American Artists. Jan. 20–Feb. 2, 1937
- \*Modern Architecture in England. Feb. 10–Mar. 7, 1937
- \*Posters by E. McKnight Kauffer. Feb. 10–Mar. 7, 1937
- New Acquisitions: Gifts of the Advisory Committee. Feb. 10–Mar. 7, 1937
- \*Photography 1839–1937. Mar. 17–Apr. 18, 1937
- \*Prehistoric Rock Pictures in Europe and Africa (from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main). Apr. 28–May 30, 1937
- Paintings by Cézanne from the Museum Collection (shown with a circulating exhibition of color reproductions of paintings by Cézanne). Apr. 28–May 30, 1937
- Summer Exhibition: Painting and Sculpture from the Museum Collection and on Loan. June 23–Nov. 4, 1937
- Project for a Community Center by Architects, Painters and Sculptors Collaborative. June 23–Nov. 13, 1937
- \*A Brief Survey of the American Film. June 23, 1937–Jan. 24, 1938
- The War*, etchings by Otto Dix, and *Armored Train*, a painting by Gino Severini. Sept. 21–Oct. 19, 1937
- New Acquisitions: Dali, Henry Moore, Chaim Gross. Oct. 8–Nov. 13, 1937
- Sculpture by William Edmondson. Oct. 20–Nov. 4, 1937
- The Town of Tomorrow*. Oct. 20–Nov. 13, 1937
- Paintings for Paris (by 36 living American artists; a preliminary selection for the exhibition *Three Centuries of American Art* held in Paris, 1938). Nov. 8–Dec. 13, 1937
- \*Spanish and U. S. Government Posters. Nov. 15–26, 1937
- \*The Making of a Contemporary Film (*The Adventures of Tom Sawyer*). Dec. 21, 1937–Mar. 1, 1938
- The Museum Collection and Extended Loans. Dec. 21, 1937–Jan. 31, 1938
- \*A New House by Frank Lloyd Wright. Jan. 25–Mar. 6, 1938
- Subway Art (experiment for the decoration of subways sponsored by the Public Use of Art Committee of the United American Artists). Feb. 8–Mar. 7, 1938
- \*Luis Quintanilla: An Exhibition of Drawings of the War in Spain. Mar. 15–Apr. 18, 1938
- \*Alvar Aalto: Architecture and Furniture. Mar. 15–Apr. 18, 1938
- \*Masters of Popular Painting: Modern Primitives of Europe and America. Apr. 27–July 24, 1938
- Three Centuries of American Art* (held at the Jeu de Paume Museum, Paris). May 24–July 31, 1938
- \*Wheaton College Competition (prize-winning architectural designs for an Art Center). June 28–Sept. 12, 1938
- \*Walker Evans: American Photographs. Sept. 28–Nov. 18, 1938
- \*The Prints of Georges Rouault. Sept. 28–Nov. 18, 1938
- \*Useful Household Objects under \$5. Sept. 28–Oct. 28, 1938
- New Acquisitions: American Painting and Sculpture. Oct. 25–Nov. 18, 1938
- \*Bauhaus 1919–1928. Dec. 7, 1938–Jan. 30, 1939
- \*Three Centuries of American Architecture (the architecture section of *Three Centuries of American Art*, above, reorganized for circulation). Feb. 15–Mar. 15, 1939
- \*Williamsburg Competition (prize-winning architectural designs for an ideal festival theatre). Feb. 28–Mar. 15, 1939
- Art in Our Time: 10th Anniversary Exhibition: Painting, Sculpture, Prints; Seven American Photographers; Houses and Housing; Industrial Arts; George Méliès, a Film Pioneer. May 10–Sept. 30, 1939
- Charles Sheeler. Oct. 2–Nov. 1, 1939
- \*Picasso: 40 Years of His Art. Nov. 15, 1939–Jan. 7, 1940

Useful Objects of American Design under \$10. Dec. 7, 1939–Jan. 7, 1940

Painting and Sculpture from the Museum Collection. Jan. 12–Mar. 3, 1940

Smithsonian Competition (prize-winning designs for a new Smithsonian Gallery of Art). Jan. 12–Mar. 3, 1940

Modern Masters. Lent by the Royal Italian Government. Jan. 26–Apr. 7, 1940

Modern Masters from European and American Collections. Jan. 26–Apr. 7, 1940

New Acquisitions: Dance Archives. Mar. 6–Apr. 7, 1940

New Acquisitions: A Gift of Modern Sculpture. Mar. 6–Apr. 7, 1940

New American Traveling Exhibitions (chiefly works from the NEA Art Program). Apr. 3–28, 1940

Work of Sharaku. Apr. 3–May 1, 1940

American Designs for Abstract Films. Apr. 3–May 1, 1940

Competition: The Artist As Reporter (a competition for newspaper illustration). Apr. 15–May 7, 1940

Centuries of Mexican Art. May 15–Sept. 30, 1940

New Acquisitions: American Painting and Sculpture. July 26–Oct. 18, 1940

Art of Brazil. Oct. 9–Nov. 17, 1940

Painting and Sculpture from the Museum Collection. Oct. 23, 1940–Jan. 12, 1941

Years of the American Dance. Oct. 23–Nov. 19, 1940

Frank Lloyd Wright, American Architect. Nov. 13, 1940–Jan. 5, 1941

W. Griffith, American Film Master. Nov. 13, 1940–Jan. 5, 1941

Ballet Today. Nov. 14, 1940–Mar. 6, 1941

Useful Objects of American Design under \$10; American Color Prints under \$10. Nov. 26–Dec. 24, 1940

Photographs Comes to the People, a Story Written with the Lens: Photographs by Thérèse Bonney. Dec. 10, 1940–Jan. 5, 1941

Photographs: A Survey of Camera Esthetics. Dec. 31, 1940–Jan. 12, 1941

Lincoln Memorial Exhibition. Jan. 7–Mar. 6, 1941

Modern Art of the United States. Jan. 22–Apr. 27, 1941

New Acquisitions: American Painting and Sculpture. Mar. 10–May 3, 1941

New Architecture and Design (Tennessee Valley Authority). Mar. 30–June 7, 1941

New Acquisitions: A Gift of Paintings from a Trustee. May 6–Oct. 15, 1941

Painting and Sculpture from the Museum Collection. May 6, 1941–Apr. 30, 1944

Photographs from Hollywood Studios. May 6–June 2, 1941

Art in War. May 22–Sept. 2, 1941

New Acquisitions: European Paintings; Sculpture and Sculptors' Drawings. June 3–July 18, 1941

\*A History of American Movies (organized for circulation). June 5–Oct. 3, 1941

\*A History of the Modern Poster (organized for circulation). June 11–26, 1941

\*Paul Klee (organized for circulation). June 30–July 27, 1941

Masterpieces of Picasso. July 16–Sept. 7, 1941

\*National Defense Poster Competition. July 16–Sept. 7, 1941

New Acquisitions: Fantastic Art, Dada, Surrealism. July 23–Sept. 29, 1941

\*Stockholm Builds (organized for circulation). Aug. 4–Sept. 8, 1941

\*The Wooden House in America (organized for circulation). Sept. 10–30, 1941

Photographs by David Octavius Hill and Robert Adamson. Sept. 19–Oct. 19, 1941

\*Organic Design in Home Furnishings. Sept. 24–Nov. 9, 1941

New Acquisition: Vincent van Gogh, *The Starry Night*. Sept. 30, 1941–July 28, 1943

\*George Grosz (organized for circulation). Oct. 8–Nov. 2, 1941

Buckminster Fuller's Dymaxion Deployment Unit. Oct. 10–Apr. 1, 1942

New Acquisitions: Modern Primitives, Artists of the People. Oct. 21, 1941–Feb. 21, 1944

Isadora Duncan: Drawings, Photographs, Memorabilia. Oct. 21, 1941–Jan. 10, 1942

\*Image of Freedom (Photography competition). Oct. 29, 1941–Feb. 1, 1942

\*Joan Miro. Nov. 19, 1941–Jan. 11, 1942

\*Salvador Dalí. Nov. 19, 1941–Jan. 11, 1942

\*Architecture of Eric Mendelsohn 1914–1940. Nov. 26, 1941–Jan. 4, 1942

\*Useful Objects under \$10; Silk Screen Prints under \$10; American Photographs at \$10. Dec. 2, 1941–Jan. 4, 1942

Sculpture by Maillol, to Celebrate His 80th Birthday. Dec. 8, 1941

New Acquisitions: Latin-American Art; Photographs. Jan. 13–Feb. 25, 1942

\*Dancers in Movement: Photographs by Gjon Mili. Jan. 13–Apr. 9, 1942

\*Americans 1942: 18 Artists from 9 States. Jan. 21–Mar. 8, 1942

\*U. S. Army Illustrators of Fort Custer, Michigan. Feb. 4–Mar. 10, 1942

New Acquisitions: American Drawings. Feb. 18–Apr. 5, 1942

\*Photographs of the Civil War and the American Frontier. Mar. 3–Apr. 5, 1942

Art in War: OEM Purchases from a National Competition. Mar. 13–25, 1942

- \*Henri Rousseau. Mar. 18–May 3, 1942  
New Acquisitions and Extended Loans: Cubist and Abstract Art. Mar. 25–May 3, 1942
- \*Two Years of War in England: Photographs by William Vandivert. Apr. 15–June 10, 1942
- \*Wartime Housing. Apr. 22–June 21, 1942  
Anti-hoarding Pictures by New York School Children. May 13–June 8, 1942
- \*Road to Victory. May 21–Oct. 4, 1942
- \*Josephine Joy: Romantic Painter (organized for circulation). June 12–Oct. 7, 1942  
New Acquisitions: Free German Art. June 24–Aug. 24, 1942  
Salvage Posters by New York High School Students. June 24–Sept. 3, 1942
- \*New Rugs by American Artists. June 30–Aug. 9, 1942
- \*Camouflage for Civilian Defense (organized for circulation). Aug. 12–Sept. 13, 1942  
New Acquisitions: American Painting and Sculpture. Aug. 26–Sept. 27, 1942
- \*New Posters from England (organized for circulation). Sept. 4–Oct. 18, 1942
- \*Modern Architecture for the Modern School (organized for circulation). Sept. 16–30, 1942
- \*How to Make a Photogram (organized for circulation). Sept. 16–Nov. 2, 1942  
Recent Acquisitions: Painting and Sculpture. Sept. 30–Dec. 10, 1942  
The Americas Coöperate (educational exhibition prepared for the Coordinator of Inter-American Affairs). Sept. 30–Oct. 18, 1942
- \*20th Century Sculpture and Constructions (organized for circulation). Oct. 2–26, 1942
- \*United Hemisphere Poster Competition. Oct. 21–Nov. 24, 1942  
The Museum and the War. Oct. 23, 1942–Jan. 22, 1943  
Tchelitchew: Paintings and Drawings. Oct. 28–Nov. 29, 1942
- \*The Sculpture of John B. Flannagan. Oct. 28–Nov. 29, 1942
- \*Art from Fighting China. Nov. 11–27, 1942  
National War Poster Competition. Nov. 25, 1942–Jan. 3, 1943
- \*Useful Objects in Wartime under \$10. Dec. 2, 1942–Jan. 9, 1943
- \*20th Century Portraits. Dec. 9, 1942–Jan. 24, 1943  
New Acquisitions: Photographs by Alfred Stieglitz; European and American Art. Dec. 16, 1942–Feb. 28, 1943  
Joe Milone's Shoe-shine Stand. Dec. 22, 1942–Jan. 10, 1943
- \*Brazil Builds. Jan. 13–Feb. 28, 1943
- \*Faces and Places in Brazil: Photographs by Genevieve Naylor. Jan. 27–Feb. 28, 1943
- \*The Arts in Therapy. Feb. 3–Mar. 7, 1943
- \*Americans 1943: Realists and Magic Realists. Feb. 10–Mar. 21, 1943  
New Acquisitions: *The Eternal City* by Peter Blume. Mar. 3–17, 1943  
Birds in Color: Photographs by Eliot Porter. Mar. 10–Apr. 18, 1943
- \*Helen Levi: Photographs of Children. Mar. 10–Apr. 18, 1943
- \*Yank Illustrates the War. Mar. 17–Apr. 18, 1943  
Five California Houses. Mar. 17–Apr. 18, 1943
- \*The Latin-American Collection of the Museum of Modern Art. Mar. 31–June 6, 1943  
Religious Folk Art of the Southwest. Apr. 28–June 13, 1943  
Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters. May 1–June 13, 1943
- \*War Caricatures by Hoffmeister and Peel. May 12–June 13, 1943  
Five Paintings by Stanley Spencer. May 12–31, 1943  
Occupational Therapy, Its Function and Purpose. June 2–Oct. 17, 1943  
Recent Acquisitions: The Work of Young Americans. June 17–July 25, 1943
- \*Tunisian Triumph: War Photographs by Eliot Elisofon. June 17–July 25, 1943  
The Paintings of Morris Hirshfield. June 23–Aug. 1, 1943
- \*Airways to Peace. July 2–Oct. 31, 1943  
Recent Acquisitions: European and American Paintings and Rugs. July 28–Sept. 26, 1943
- \*Bali, Background for War: The Human Problem of Reoccupation. Aug. 11–Sept. 19, 1943
- \*Action Photography. Aug. 18–Sept. 19, 1943  
Magazine Cover Competition: Women in Necessary Civilian Employment. Sept. 3–26, 1943  
Alexander Calder. Sept. 29, 1943–Jan. 16, 1944
- \*Portraits (at the Photography Center). Nov. 4–Dec. 7, 1943
- \*Marines under Fire. Nov. 10, 1943–Jan. 9, 1944
- \*Romantic Painting in America. Nov. 17, 1943–Feb. 6, 1944  
New Acquisitions: 12 American Paintings. Jan. 19–Mar. 27, 1944  
Norman Bel Geddes War Maneuver Models. Jan. 26–Mar. 5, 1944
- \*Modern Drawings. Feb. 16–May 10, 1944
- \*The American Snapshot. Mar. 1–May 10, 1944
- \*Modern Cuban Painters. Mar. 17–May 7, 1944

## ***Exhibitions held in the young people's gallery at the museum***

- Positions and Contrasts in Painting and Sculpture. Dec. 1, 1937–Jan. 7, 1938
- Drawings by European and American Artists. Jan. 11–28, 1938
- American Folk Art. Feb. 2–Mar. 7, 1938
- Machine Art. Mar. 7–31, 1938
- Children's Work. April 4–22, 1938
- Artistic Growth, Childhood to Maturity: the Work of Dahlov Ipcar. Nov. 1, 1939–Jan. 5, 1940
- Favorite: Paintings Selected by Students from the Museum Collection. Jan. 31–Mar. 1, 1940
- Visual and Non-Visual Expression in Art. Mar. 6–May 1, 1940
- American Children's Art. May 15–Sept. 30, 1940
- Machine Art; Modern Interiors; Costume Design. Oct. 3–Nov. 2, 1940
- Graphic Arts; Designing a Stage Setting. Nov. 4–11, 1940
- Recent Work from 14 High Schools. Nov. 11–Dec. 23, 1940
- Like Modern Art. Dec. 27, 1940–Jan. 12, 1941
- Understanding Modern Art. May 6–June 30, 1941
- Visuals in Art; Designing a Stage Setting. July 1–15, 1941
- Abstract Painting and Shapes of Things. July 15–28, 1941
- Primary Course of the Bauhaus. July 29–Aug. 11, 1941
- American Watercolors; Lettering and Arrangement in Poster Design. Aug. 12–25, 1941
- Visual Sources of Modern Painting. Aug. 26–Sept. 15, 1941
- Lithographs; Graphic Art Processes. Sept. 16–Oct. 14, 1941
- Art is Modern Architecture; Tricks in Movie Making. Oct. 14–Nov. 7, 1941
- Children in England Paint. Nov. 6–30, 1941
- Introduction to Modern Painting; Modern Posters. Dec. 3–7, 1941
- Pictures for Children: a Silk Screen Print Competition. Dec. 10, 1941–Jan. 25, 1942
- The Artists' New York. Jan. 28–Mar. 2, 1942
- Children's Festival of Modern Art. Mar. 11–May 10, 1942
- Mexican Costumes by Carlos Merida. May 13–24, 1942
- Paintings from the Class for Members' Children. May 25–31, 1942
- Understanding Modern Art. June 2–July 9, 1942
- Bambi: the Making of an Animated Sound Picture. July 15–Aug. 20, 1942
- Planning a Modern House. Aug. 25–Sept. 21, 1942
- How Modern Artists Paint People. Sept. 22–Oct. 13, 1942
- Art of Two Cities: Chicago and New York. Oct. 14–Nov. 15, 1942
- Children's Painting and the War. Nov. 18–Dec. 13, 1942
- Children's Festival of Modern Art. Dec. 16, 1942–Jan. 17, 1943
- Art Education in Wartime. Jan. 27–Feb. 22, 1943
- We Look at Our World. Feb. 24–Apr. 4, 1943
- Paintings from the Class for Members' Children. Apr. 7–May 9, 1943
- Favorite in Modern Art. May 12–June 20, 1943
- Understanding Modern Art. June 23–Aug. 1, 1943
- Art Shows for U.S.O. Centers. Aug. 4–Sept. 26, 1943
- Young Negro Art. Oct. 6–Nov. 28, 1943
- Children's Holiday Circus of Modern Art. Dec. 8, 1943–Jan. 30, 1944
- Children's Art Work from the Holiday Circus. Feb. 2–17, 1944
- Understanding the Child through Art. Feb. 23–May 7, 1944
- Chinese Children's War Pictures. Apr. 4–May 7, 1944

## ***Exhibitions organized by the advisory committee and shown in the members' room of the museum of modern art***

- Temporary Unknown American Painters. Oct. 18–Nov. 18, 1939
- Eisenstein's Seated Man 1911: A Visual Analysis of a Cubist Painting. Jan. 1–30, 1940
- Paris at War: 16 gouaches by Bernard Lamotte. Early in 1940
- American Scene: 35 gouaches by Witold Gordon. Jan. 31–Feb. 14, 1941
- Techniques of Painting. Aug. 4–Oct. 15, 1941

## exhibitions organized for circulation

\* Indicates revised edition of Museum exhibition prepared for small galleries.

### Paintings, Drawings, Prints

- One Picture Exhibitions: Cézanne, Gauguin, Renoir. 1934-35  
 25 Paintings from the Lillie P. Bliss Collection. 1935  
 25 Watercolors by Six Americans (Museum Collection). 1935-40  
 Paintings by 12 Americans (Museum Collection). 1935-37  
 Three Picture Exhibition: Derain, Matisse, Rouault. 1935-36  
 26 Drawings from the Museum Collection. 1936-39  
 Drawings and Prints from the Museum Collection. 1936-37  
 \*Comparative Styles in Prehistoric Rock Pictures (from *Prehistoric Rock Pictures*). 1937-39  
 \*Fantastic Art, Past and Present (from *Fantastic Art, Dada, Surrealism*). 1938  
 War Etchings by Goya and Dix. 1938-40  
 Painting and Sculpture by Children. 1938-39  
 Three Mexican Artists (Museum Collection). 1938-39  
 Classic and Romantic Traditions in Abstract Painting. 1939-40  
 \*40 Large Prints by Modern Artists (from *Art in Our Time*). 1939-40  
 The American Scene (prints). 1939-40  
 One Picture Exhibition: Picasso's *La Coiffure*. 1939-40  
 12 French Painters. 1939-40  
 20 20th Century Paintings. 1940  
 \*Picasso: 40 Years of His Art. 1940-43  
 Masters of the School of Paris. 1940  
 20th Century Paintings (Museum Collection). 1940-42  
 Watercolors by Rainey Bennett. 1940-43  
 \*Modern Mexican Paintings (from *20 Centuries of Mexican Art*). 1940-41  
 George Grosz. 1941-42  
 Paul Klee. 1941  
 Loren MacIver. 1941  
 English Color Lithographs.  
 Contrasts in Pictorial Representation. 1941  
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 Art of Australia (sponsored by the Carnegie Corporation, New York). 1941-44  
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 The Eight (in collaboration with The Brooklyn Museum, New York). 1944

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- \*International Exhibition of Modern Architecture. 1932-38  
 \*Photographs of 19th Century American Houses by Walker Evans. 1934-36  
 What Is Modern Architecture? (2 editions in circulation; 2 prepared for sale to Cleveland Museum of Art and Milwaukee Art Institute. 1938-44  
 Modern American Houses. 1938-41  
 \*The Bauhaus: How It Worked (from *Bauhaus 1919-1928*). 1939-40  
 Evolution of the Skyscraper. 1939-44  
 \*Houses and Housing (from *Art in Our Time*). 1939-40  
 Housing: Recent Developments in Europe and America. 1940-44  
 Stockholm Builds. 1940-44  
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### Sculpture

- \*African Negro Art (photographs by Walker Evans from the Museum exhibition, *African Negro Art*). 1935-36  
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 A Single Sculpture: Barlach's *Singing Man*. 1940-42  
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 15 American Sculptors. 1941-43  
 Eight Sculptors and Their Drawings. 1943

## Posters

- Ten Posters by Cassandre and Kauffer (Museum Collection). 1938-40
- A History of the Modern Poster. 1940-44
- War Posters and Cartoons of the U.S.S.R. 1943-44
- English War Posters. 1943-44
- U.S. Government War Posters. 1943-44
- War Posters Today (2 editions). 1943-44
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## Photography

- A Brief Survey of Photography from 1839 to 1937 (from *Photographs 1839-1937*). 1937-38
- Documents of America (Farm Security Administration photographs). 1939-40
- Abstract Photography. 1939-41
- Functions of the Camera. 1939-44
- The California Group. 1940-41
- How to Make a Photogram (prepared by the School of Design, Chicago). 1941-43
- Road to Victory. 1943-44
- Masters of Photography (Museum Collection). 1943-44
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## Theatre and the Dance

- International Exhibition of Theatre Art. 1935-37
- Painters as Ballet Designers. 1941-42

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- A History of American Movies. 1940-44
- Color Reproductions of Modern Paintings*
  - A Brief Survey of Modern Painting (2 editions). 1931-44
  - Mexican Frescoes by Diego Rivera. 1933-39
  - Modern Watercolors and Pastels. 1934-40
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- Paintings and Drawings by Vincent van Gogh. 1935-42
- \*Paintings, Watercolors and Drawings by Cézanne. 1937-42
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## Industrial Art

- \*Useful Objects under \$5. 1938-39
- Rugs by Modern Artists. 1941
- \*Popular Art of Mexico (from *20 Centuries of Mexican Art*). 1941-42
- \*Manufacturing Modern Furniture (from *Organic Design in Home Furnishings*). 1941-44
- \*Furniture Design Today (from *Organic Design in Home Furnishings*). 1941-44
- \*What is Good Design? (from *Useful Objects under \$10*). 1942-44

## Miscellaneous

- Camouflage for Civilian Defense (2 editions). 1942-44
- The Arts in Therapy (2 editions). 1943-44

## Exhibitions designed by the educational program for schools

\* Indicates exhibition designed for use by the U.S.O.

- Modern Architecture. 1938-40
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- Art in Everyday Things. 1938
- The Modern Poster. 1938-42
- Animals and People in Art. 1938-41
- Materials and How the Artist Changes Them. 1938
- Graphic Arts Exhibition. 1938
- Modern Painters. 1938-41
- Modern Artists—Reproductions in Watercolor and Pastel. 1938-40
- Modern Artists as Illustrators. 1938-41
- The Modern Theatre—Stage Design. 1938-44

- The Modern Theatre—Costume Design. 1938-40
- Theatre Arts of the Renaissance and Baroque. 1939-40
- Stage Settings for Five Plays by Ten Designers. 1939-41
- Modern Pictorial Posters. 1939-43
- Modern Lettering and Arrangement in Poster Design. 1939-44
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- Modern Interiors. 1939-43  
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Designing a Stage Setting. 1940-44  
Graphic Arts. 1940-44  
Student Work from 14 High Schools. 1941  
American Watercolors. 1940-44  
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Animals in Art. 1941-44  
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Eight Paintings for Children. 1941-44  
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\*\*Four American Painters (3 versions). 1943-44  
\*\*Understanding Children's Art. 1943-44  
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\*\*Art for Every Day. 1943-44  
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Understanding the Child through Art. 1944

## ***film programs prepared by the film library***

- A Cycle of Seventy Films: 1895-1935. May 11-Nov. 26, 1939  
The Non-Fiction Film: From Uninterpreted Fact to Documentary.  
Nov. 27, 1939-Jan. 7, 1940  
Ten Programs: French, German and Russian Films. Jan. 8, 1940-  
Mar. 24, 1940  
Five Special Programs:  
1. A Short History of Animation: The Cartoon. Mar. 25-31,  
1940  
2. Three French Film Pioneers. Apr. 1-7, 1940  
3. Abstract Films. Apr. 8-14, 1940  
4. Great Actresses of the Past. Apr. 15-28, 1940  
5. The March of Time. Apr. 29-May 5, 1940  
The Films of Douglas Fairbanks. May 6-July 31, 1940  
Forty Years of American Film Comedy. Aug. 1-Nov. 11, 1940  
D. W. Griffith. Nov. 12, 1940-Jan. 5, 1941  
Forty Years of American Film Comedy, Part 2. Jan. 6-May 18,  
1941  
Films of Britain at War. May 20-June 29, 1941  
A Cycle of 300 Films: The Silent Era. June 30-Oct. 31, 1941  
A Cycle of 300 Films: The Sound Film. Nov. 1, 1941-Feb. 1, 1942  
Films for Latin America. Feb. 2-7, 1942  
American Defense Films. Feb. 8-14, 1942  
Holiday Film Matinees for Children. Dec. 20, 1941-Jan. 3, 1942  
Civilian Defense Films. Dec. 23, 1941-Mar. 15, 1942  
A Cycle of 300 Films: 1895-1940. Feb. 15-Oct. 2, 1942  
A Cycle of 300 Films: 1895-1940. Oct. 3, 1942-May 29, 1943  
Films and Reality. May 30-Sept. 18, 1943  
45 Years of the Movies. Sept. 19, 1943-June 4, 1944  
New Documentary Films: New Methods. June 5, 1944-

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